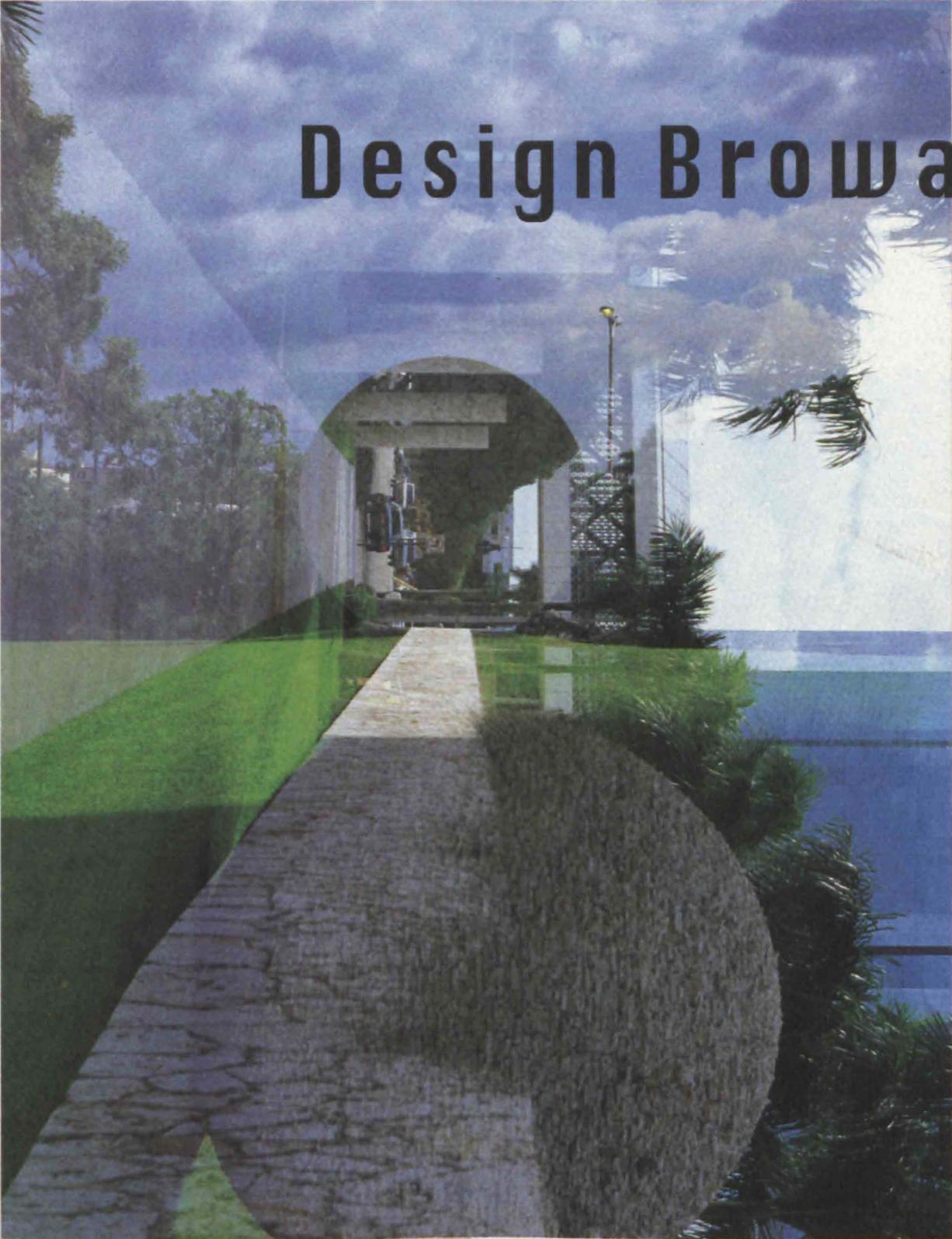


Design Broward



PUBLIC ART AND DESIGN

MASTER PLAN

BROWARD COUNTY, FLORIDA

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Design Broward

PUBLIC ART AND DESIGN MASTER PLAN

BROWARD COUNTY, FLORIDA

1995 - 1999

Submitted by

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SEPTEMBER 1995

TABLE OF CONTENTS

Executive Summary	5
Section 1: FINDINGS AND RECOMMENDATIONS	
Section 1.1 Introduction	9
Section 1.2 Recommendations	11
Section 1.3 Ordinance 95-20	21
Section 2: BROWARD URBAN DESIGN CONTEXT AND PROJECTS PLAN	
Section 2.1 Broward Urban Design Context	27
Section 2.2 Capital Improvement Program Budgets and Public Art Calculations	55
Section 2.3 Public Art Projects Plan	61
Section 3: ADMINISTRATIVE PLAN	
Section 3.1 Program Guidelines	85
Section 3.2 <i>Policies</i>	
Artist Rights	103
Community Outreach	104
Local/Regional/National Artists	105
Section 3.3 <i>Procedures</i>	
Financial Management	107
Accessioning	114
Maintenance	117
Project Prospectus	118
Slide Registry	121
Section 4: APPENDICES	
Appendix 4.1 Design Team Projects	127
Broward County Map - Public Art and Design Sites	136
Appendix 4.2 Funding Alternatives	137
Appendix 4.3 Planning Participants	140

Cover photograph

Multiple exposure by Guy Marchessault of "Accordant Zones" Environmental Sculpture Park at the Broward County Judicial Complex
Artist: Barbara Neijna and E.L. (Ned) Smyth. Commissioned by the Broward Public Art and Design Program, 1994.

EXECUTIVE SUMMARY

Since its inception in 1976, the Art in Public Places Program of the Broward Cultural Affairs Council has sought to improve the aesthetics of Broward County. It has added to the visual quality of life for its citizens and visitors. Recent endeavors have resulted in a National Endowment for the Arts grant for the creation of this master plan which examines the existing art in public places program and makes recommendations for its future. The grant resulted in the formation of Design Broward — a committee charged with steering the master plan effort — and in the hiring of Jerry Allen and Associates ("the consultants") to create a plan which would directly respond to the vision and goals of Broward County Cultural Affairs Council (BCAC), its Art in Public Places committee, Design Broward, and the government and citizens of Broward County. Specifically, the consultants were directed to evaluate the current status of the Art in Public Places program, including governing ordinances, operating procedures and artworks; and to present a 5-year action plan in the form of a public art master plan to the County.

The research method consisted of several different phases. After finalizing the schedule and contract requirements, the consultants did a detailed **study of the existing art in public places program**, including touring existing public artworks in the County. The consultants **reviewed all documents relating to the County's Capital Improvement Program (CIP) and other planning documents**. At the same time, the consultants **surveyed potential outside funding** to augment the County's funding for public art. The consultants **conducted interviews with more than 150 persons**, in both individual and group settings.

The consultants organized the Design Broward Design Team Project and assisted the Cultural Affairs Division in coordinating that effort. This initiative created teams of artists, architects, engineers and landscape architects to develop design solutions for various public sites around the County. These designs were organized into a public exhibition at the Museum of Art in Ft. Lauderdale. The consultants organized two artist workshops designed to introduce the local artist community to the concept of contemporary public art and ways in which artists can begin to be involved in the new program. Finally, the consultants organized the various data and ideas generated into this Public Art and Design Plan.

The Public Art and Design Master Plan consists of key recommendations, creates a revised public art and design ordinance; the program guidelines; policies and procedures. The plan also presents a detailed road map to guide the public art and design program from 1995 through 1999.

The proposed revisions to the public art program are intended to shift the focus of the program away from the traditional model of placing paintings and sculptures in public buildings toward a program which concentrates on enhancing urban design in Broward County through aesthetic amenities. This will mean a program wherein the artist is contracted at the same time as the architect and participates fully as a member of the project design team. Artists will be encouraged to reach out into the community in the early stages of the design process to ensure that the resulting artworks and aesthetic amenities respond to community needs and perceptions.

Recommendation 1: Broward County should continue to provide primary support for its public art and design program by allocating a portion of the funds of most Capital Improvement Projects.

Recommendation 2: The current requirement that \$1 per square foot of the public spaces of vertical construction be allocated for art in public places should be repealed.

Recommendation 3: A revised public art and design ordinance should be adopted that allocates two percent of the budgets of eligible County capital construction projects for public art.

Recommendation 4: Monies generated under the revised public art and design ordinance should be transferred to a separate, interest-bearing public art and design trust fund. The trust fund should also be authorized to accept gifts, donations and grants of funds for public art and design purposes. Interest should accrue to the benefit of the public art and design program.

Recommendation 5: The revised public art and design ordinance should have much broader applicability than the current ordinance, including the construction or renovation of any building (except detention facilities), *parking facility*, park, highway or arterial, road beautification, bridge or causeway, beach restoration, sidewalk, bikeway, or above grade utility.

Recommendation 6: Fifteen percent of the public art allocation should be set aside in a separate account to be used for project support and community participation activities, including artist selection costs, design/proposal/maquette costs, identifying plaques, project documentation, publicity, consultants, community education activities and other appropriate related purposes.

Recommendation 7: Fifteen percent of the public art allocation should be set aside in a separate account to be used for curatorial services and the preservation and maintenance of County artworks. Recognizing the unique properties of each individual artwork in the County collection, contracts for maintenance and curatorial services should be exempt from the County procurement code.

Recommendation 8: County staff should be responsible for conducting a periodic insurance and maintenance survey, updated at least every five years, of the condition of County artworks.

Recommendation 9: To the extent permitted by law, the requirements of grants or applicable bond resolutions, monies appropriated under the revised public art and design ordinance should not be required to be spent on the projects that generated them. Project monies should be able to be pooled and expended for any public art and design project in the County. Pooled monies should also be able to be used for seed money for artists' fees to initiate partnerships with public and private entities for public art and aesthetic improvements.

Recommendation 10: Under the revised public art and design ordinance, all future capital improvement project bond ordinances or resolutions shall make specific reference to the provisions of the public art and design ordinance.

Recommendation 11: Under the revised public art and design ordinance, all county agencies should include, in applications for outside funding for capital improvement projects, a request for public art funds as a reimbursable cost.

Recommendation 12: The focus of the public art and design program should be shifted from the present emphasis on commissioning discrete works of art to a program that emphasizes works that contribute to the enhancement of urban design, that create a sense of place, that improve the design qualities of the public infrastructure and that contribute to the missions of the County departments where the projects reside.

Recommendation 13: Future public art and design projects should be scheduled to ensure the early involvement of the artist in the overall project design team. This is best accomplished by the concurrent selection of the artist and the project architect.

Recommendation 14: Future requests for proposals and contracts for capital improvement project architects, engineers and landscape architects should include a specific reference to the design team collaboration requirements in the County's public art and design program. This will ensure that project designers are aware of and accept the collaboration requirement and that they build this approach into their project schedules and budgets.

Recommendation 15: The name of the Art in Public Places Program should be changed to the Public Art and Design Program, to reflect the realigned focus of the program.

Recommendation 16: The role of the Public Art and Design Committee should shift away from artist selection for individual projects to an emphasis on overall program planning and oversight.

Recommendation 17: Annually, the Public Art and Design Committee should develop a Public Art and Design Plan, to be reviewed and approved by the Broward Cultural Affairs Council and the Board of County Commissioners.

Recommendation 18: Opportunities for community participation in the public art and design program should be given high priority. These opportunities should include, where feasible, community design workshops conducted by the artists and other design professionals on the project design teams.

Recommendation 19: After the proposed public art and design program has been successfully implemented, the County should study the possibility of extending the public art and design program to certain private development projects in Broward County.

Recommendation 20: Broward County should consider the possibility of creating a Broward County Design Review Board to review and approve the aesthetic and urban design components of all major public and private capital projects in the County.

Recommendation 21: The Broward Cultural Affairs Council should consider the development of an annual awards program that would give recognition to design excellence in public and private development projects in Broward County. This program should also consider calling attention to egregiously bad design as well.

Recommendation 22: In the future Broward County should consider expanding the reach of the public art and design program to include two percent on certain capital projects excluded from the ordinance.

Recommendation 23: In the future the Cultural Affairs Council should consider including an outside public art professional as a member of the Public Art and Design Committee.

**Findings and
Recommendations**

In April of 1994, Broward County, Florida ("the County") contracted with Jerry Allen and Associates of San Francisco, California ("the consultants") to develop a Master Plan for Public Art in the County. Specifically, the consultants were directed to evaluate the current status of the Art in Public Places program, including governing ordinances, operating procedures and existing artworks; and to present a 5-year action plan in the form of a public art master plan to the County.

The consultant team consisted of Jerry Allen, principal of Jerry Allen and Associates and Director of Cultural Affairs for the City of San Jose, CA; Jennifer Murphy, Project Associate with Jerry Allen and Associates and Executive Director of the Charlotte/Mechlenberg County, NC Public Art Commission; and John Graham, Project Associate with Jerry Allen and Associates and Executive Director of the Florida Philharmonic Orchestra. The consultant team made a total of six visits to Broward County to conduct research leading up to this report.

The research methodology consisted of several different phases. After finalizing the schedule and contract requirements, the consultant did a detailed study of the existing art in public places program, including touring existing public artworks in the County. The consultants reviewed existing documentation relating to the County's Capital Improvement Program and other County planning documents. These efforts resulted in summary reports, portions of which were incorporated into this Master Plan. At the same time, the consultants surveyed potential funding sources to augment the County's funding commitment for public art. The consultants conducted interviews of more than 150 persons, in both individual and group settings. The consultants organized the Design Team Project and assisted the Cultural Affairs Division in coordinating that effort. The Design Team Project created teams of artists, architects, engineers and landscape architects to develop design solutions for various public sites around the County. These designs were organized into a public exhibition at the Museum of Art in Ft. Lauderdale. The consultants organized two artist workshops designed to introduce the local artist and design community to the concept of contemporary public art and ways in which artists can begin to be involved in the new program. In the first of these workshops, artist Jack Mackie and architect Mark Spitzer illustrated ways in which artists and other design professionals can collaborate to create successful public art projects. At the request of Cultural Affairs Division staff, the consultants coordinated the selection of an artist team to create a separate public art and design master plan for the Ft. Lauderdale/Hollywood International Airport. Finally, the consultants organized the various data and ideas generated during the research phase into this Public Art and Design Master Plan.

The Public Art and Design Plan consists of four sections. Section One begins with a detailed statement of findings and recommendations of the consultant team and presents a revised public art and design ordinance. Section Two consists of a comprehensive description of Broward's urban design context and a detailed Site Plan and Implementation Schedule for the next five years. This section analyzes various types of public capital improvement projects and suggests approaches that should result in significant public art and design amenities to the County. Together, they represent a detailed road map to guide the implementation of the public art and design program for the period 1995 through 1999. Section Three establishes the program structure and guidelines; operating policies and procedures. Section Four contains the results of the Design Team Project, a report on funding alternatives, and a complete list of planning participants.

The consultants wish to acknowledge the invaluable assistance of Mary Becht, Jean Greer and Doris Penn, of the Broward Cultural Affairs Division, each of whom were unfailing in their assistance to the consultant team. Mary Frances Bakke, of the County Attorney's office, gave the consultants valuable insights and advice during the planning process. The members of the Broward Cultural Affairs Council should be recognized for their foresight in supporting this important planning effort. The Design Broward Committee and the Council Advisory Committee provided invaluable guidance and direction to the consultants throughout the planning process. The artist/architect/landscape architect teams who participated in the Design Broward design charrettes and exhibition created an invaluable tool for envisioning a new way of thinking about public art and design. Finally, the consultants wish to thank the many persons who contributed ideas and perspectives during the research process. A listing of all of the project participants is included in the Appendix.

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To create a context for the recommendations contained in this part of the report, it is helpful to understand the consultants' approach to developing the plan. Creating a public art plan that will work in a community demands that the plan take into account the peculiarities of a particular community and the views of those persons who will be responsible for implementing the program. This approach assumes that there is no ideal set of recommendations for any given situation. Rather, it is assumed that any program will be highly responsive to the given set of circumstances. In this approach, it becomes the consultants' responsibility to collaborate with the affected community in developing recommendations that respond specifically to the issues, concerns and personalities present in the community. This view presupposes that none of the recommendations developed in collaboration with the project participants are in conflict with the fundamental beliefs of the consultant team. The consultant team for this public art and design plan have adopted this approach for the Broward County plan. It has meant an ongoing series of draft documents, community input and document revisions, followed by an extensive period of negotiation on the specifics of the proposed program among the Cultural Affairs Division staff, other County departments, County Administration, County Commissioners, and the Cultural Affairs Council, with ongoing input from the consultant team. This plan is a result of such a process and, with a single exception noted in the text, the recommendations contained in this report reflect that negotiation and collaborative process. Having taken into account the practical and political realities that face Broward County, it is hoped that this Public Art and Design Master Plan that has emerged will be adopted and implemented fully. These recommendations have been incorporated into the proposed ordinance, administrative guidelines, program policies and procedures that are included in this report. The Master Plan identifies those projects that will be affected by this proposed program, and establishes a schedule for implementation.

The proposed revisions to the public art program are intended to shift the focus of the program away from the traditional model of placing paintings and sculptures in public buildings toward a program which concentrates on enhancing urban design in Broward County through aesthetic amenities. This will mean a program wherein the artist is contracted at the same time as the architect and participates fully as a member of the project design team. Artists will be encouraged to reach out into the community in the early stages of the design process to ensure that the resulting artworks and aesthetic amenities respond to community needs and perceptions.

A. GENERAL STRATEGY FOR PUBLIC ART AND DESIGN

Recommendation 1: Broward County should continue to provide primary support for its public art and design program by allocating a portion of the funds of most Capital Improvement Projects.

Broward County established one of the earliest Art in Public Places programs in the nation when it first instituted a public art policy in 1976. At that time there were only a handful of public art ordinances. Today, almost twenty years later, more than 350 state and local governments in the U.S. have adopted mandatory public art requirements. Virtually all of those programs rely primarily upon the budgets of Capital Improvement Projects (CIP) to fund the public art projects.

As part of the consultants' initial research, alternative funding opportunities were explored and are detailed in "Funding Alternatives." That report identifies some limited potential funding from other governmental entities, such as the federal Community Development Block Grants and the Intermodal Surface Transportation Efficiency Act (ISTEA), as well as the Visual Arts Program of the National Endowment for the Arts. At the same time, funding from private sources will not be a significant form of support. Foundations, corporations and individual philanthropists have shown little inclination to fund public art projects, in Florida or elsewhere in the nation.

The single major source of private funding for public art has come from those communities that have instituted a mandatory assessment or development fee on new private construction. The consultants believe this option should not be considered at this time, but should be studied only after the currently proposed program covering public capital improvement projects has been successfully implemented.

B. GOVERNING ORDINANCE FOR PUBLIC ART AND DESIGN

Recommendation 2: The current requirement that \$1 per square foot of the public spaces of vertical construction be allocated for art in public places should be repealed.

The current requirement of allocating \$1 per square foot of public spaces in vertical construction was passed in 1988 and replaced the prior requirement that one and one-half percent of CIP projects be allocated for art in public places. At the time this revision was passed, it was seen as a means of dealing with the public perceptions that would be associated with certain sensitive major projects. Limiting the program to public spaces in buildings meant that significant sums of money would not be expended in ways that were not acceptable to the public. The ordinance was more or less successful in that effort although it has been noted that the work eventually commissioned for the Public Safety Complex, a large metal sculpture by William King, did in fact become highly controversial.

There are several problems with this allocation mechanism. It establishes an arbitrary relationship between the budget for CIP projects and the public art component. Some small, but highly public projects generate minimal funding while other larger, but less important public buildings may generate large amounts of funding. Experience in utilizing the current mechanism has also shown that it is difficult to engage the artist early in the design process, since the extent of public spaces is not generally determined until the design process is well underway. In some cases, this delay in initiating the public art component has meant retrofitting already completed spaces. Finally, this mechanism, by definition, excludes some of the most promising public art projects — everything from parks to roadways to infrastructure projects.

Recommendation 3: A revised public art and design ordinance should be adopted that allocates two percent of the budgets of eligible County capital construction projects for public art.

Almost all public art programs utilize a percentage of construction budgets as the method of allocating public art funding. There are several advantages of this approach. It ensures that the level of art funding is commensurate with the size of the overall CIP project. Since the art funds can be determined in advance, this mechanism makes the early selection of artists and the involvement of the artist on the project design teams more easily achieved. Experience over the past twenty years has demonstrated that this approach to public art programming leads to the most successful projects.

Most recently enacted public art programs have allocated one and one-half percent to two percent for art, depending upon whether project support and maintenance are funded from the capital projects or from the general fund. The proposed program envisions that the ordinance would allocate two percent of eligible projects, with moneys for project support and artwork maintenance being funded as a part of the public art and design allocation.

Recommendation 4: Moneys generated under the revised public art and design ordinance should be transferred to a separate, interest-bearing public art and design trust fund. The trust fund should also be authorized to accept gifts, donations and grants of funds for public art and design purposes. Interest should accrue to the benefit of the public art and design program.

Experience has shown that CIP projects are often budgeted very closely, with little margin for unexpected contingencies or cost overruns. When these eventualities occur, there is an inevitable temptation to utilize the public art funds to solve the problem in the overall project budget. By separating the public art and design funds into a trust fund, the integrity of the program can be assured.

The trust fund will also make easier the accounting for funds, particularly those allocated for program support and maintenance. It will be necessary for the program staff to set up a multi-year cash flow tracking mechanism to ensure that the program support moneys are spread out over the two to five years it takes to complete the various public art and design projects. This tracking will be much easier if the public art funds are segregated from the individual CIP project budgets.

Recommendation 5: The revised public art and design ordinance should have much broader applicability than the current ordinance, including the construction or renovation of any building (except detention facilities), parking facility, park, highway or arterial, road beautification, bridge or causeway, beach restoration, sidewalk, bikeway, or above grade utility.

Perhaps the most significant recommendation contained in this master plan is the broadening of the application of the public art program to include a variety of projects in addition to buildings. Throughout the initial research on the plan, the consultants heard time and again the need to address the pressing urban design challenges that face Broward County. The prevailing tendency toward strip development is defining the basic visual character of the County. By extending the public art and design efforts to include roads, above grade utilities, sidewalks, bikeways, bridges and causeways and beach restorations, an opportunity is created to begin to affect, over time, the look of Broward County.

It is in the area of the application of the proposed ordinance that the consultants disagree with the negotiated elements that have been agreed to by the various County staff. Specifically, the proposed ordinance excludes from consideration parking garages and facilities. It is the consultants' view that these ubiquitous structures, while not particularly important public spaces, have suffered from egregiously bad design and have major impacts on the urban design quality in their immediate vicinities. The tiny increment represented by the two percent public art allocation can have a major design impact in improving the visual character of the districts they often dominate. The consultants urge the inclusion of these facilities and structures in the public art and design program.

Recommendation 6: Fifteen percent of the public art allocation should be set aside in a separate account to be used for project support and community participation activities, including artist selection costs, design/proposal/maquette costs, identifying plaques, project documentation, publicity, consultants, community education activities and other appropriate related purposes.

Public art programs that rely on General Fund moneys for program support and administration have been notoriously under-administered. The vagaries of General Fund support mean that during times of public belt-tightening, insufficient funds are directed toward the critical work of managing the public art programs. It is the consultants' observation that a public art professional cannot administer more than six to eight active public art projects simultaneously without neglecting important coordination and facilitation tasks. This is especially true of the kinds of projects envisioned by the revised program. Instead of simply purchasing a work of art, or commissioning an artist to create a discrete work of art independent of the overall project, the artist will be working as a fully functioning member of the design team and will be expected to create opportunities for public participation in the development of the public art components. These activities require a significantly higher level of monitoring, coordination and oversight by the public art and design project managers.

The consultants recommend that the program support funds be allocated from within the public art allocation by setting aside fifteen percent of the moneys for these purposes. This will allow the level of administrative support to "float" with the overall level of activity in the program. During periods of relatively higher activity, additional project managers can be engaged on contract. When the program shrinks, the level of staffing also shrinks. It is the consultants' recommendation that the public art program only have two permanent staff, the Program Administrator and a clerical assistant, each of whom will have ongoing and additional duties. These positions should continue to be funded from the County's General Fund as permanent employees. All other staff should be funded on an as-needed, contract basis, depending upon the level of activity in the program at any given time.

In addition to contract staff and consultants, the program support moneys should be able to be expended on the following additional items: artist selection costs, artist selection panel honoraria and travel, design proposal and maquettes, dedications, community education and public school activities, advertising, catalogues and brochures and program publicity.

Recommendation 7: Fifteen percent of the public art allocation should be set aside in a separate account to be used for curatorial services and the preservation and maintenance of County artworks. Recognizing the unique properties of each individual artwork in the County collection, contracts for maintenance and curatorial services should be exempt from the County procurement code.

Maintenance, or rather the lack of maintenance, is the Achilles' heel of virtually all public art programs. Public art tends to have very specific and detailed requirements for ongoing care and few programs have been successful in instituting regular procedures for curatorial services and preventive maintenance of their artworks. Usually, this has arisen from a dependence on the General Fund to provide moneys to support these activities. Inevitably, a significant deferred maintenance backlog develops. Typically, the maintenance program devolves to "wait until it falls apart and then try to find funds to fix it."

It is the consultants' recommendation that fifteen percent of the total public art allocation be set aside in a separate account within the public art and design trust fund. These moneys will, in effect, "endow" each work with a sum of money that can be used to provide for the perpetual care of the artwork. These moneys should primarily be used for curatorial services and specialized maintenance. Routine maintenance should be incorporated into the maintenance protocols for each Department or Division where the procedures are routine and can be accomplished by Departmental personnel according to the artists' recommended maintenance plan.

Recommendation 8: County staff should be responsible for conducting a periodic insurance and maintenance survey, updated at least every five years, of the condition of County artworks.

The condition of the overall County art collection needs to be surveyed periodically to assess the effectiveness of the maintenance program and to reevaluate the level of insurance needed to provide coverage for the collection. This survey should be conducted by a professionally qualified individual with extensive experience in curatorial services.

Recommendation 9: To the extent permitted by law, the requirements of grants or applicable bond resolutions, moneys appropriated under the revised public art and design ordinance should not be required to be spent on the projects that generated them. Project moneys should be able to be pooled and expended for any public art and design project in the County. Pooled moneys should also be able to be used for seed money for artists' fees to initiate partnerships with public and private entities for public art and aesthetic improvements.

One of the strongest sentiments expressed during the interviews conducted by the consultants was that the program needed greater flexibility in directing the public art funds to whichever projects have the greatest need for aesthetic design treatment. The current program has very little flexibility in this regard. In addition, the requirement that the money must be expended for the project that generates the money means that the program has no "seed" money to encourage other public and private entities to make their own commitments to public art and aesthetic design improvements that could benefit the County as a whole.

This pooling provision may be limited in some projects. Grant funding restrictions, the provisions of bond resolutions or enterprise funding sources all may create circumstances in which the public art moneys cannot be aggregated. Under those conditions, the public art and design moneys would, of course, be spent on the specific projects that generated them or within the Department or groups of bond-funded CIP projects that gave rise to the public art funds.

Recommendation 10: Under the revised public art and design ordinance, all future capital improvement project bond ordinances or resolutions shall make specific reference to the provisions of the public art and design ordinance.

Typically, moneys generated by public bond issues must be expended for the specific purposes outlined in the bond ordinance or resolution that generated the money. Funds cannot, by law, be redirected to other projects. To provide for the "pooling" outlined in Recommendation 9 above, it is proposed that a reference to the provisions of the public art and design ordinance be included in all future CIP bond ordinances and resolutions. Where appropriate, the particular pooling provision

should be spelled out. It has been the consultants' experience that this usually creates the circumstance where the purposes of the public art and design program, including pooled projects, become permissible uses for the bond funding. Naturally, it is expected that the County's bond counsel would render an opinion in cases where there is any uncertainty.

In some cases, it may be necessary to keep the public art and design funds generated by the ordinance in the individual capital construction accounts, rather than transferring moneys into the public art and design trust fund. Staff should work closely with the budget and finance offices to determine the proper allocation and tracking of the public art moneys.

Recommendation 11: Under the revised public art and design ordinance, all county agencies should include, in applications for outside funding for capital improvement projects, a request for public art funds as a reimbursable cost.

Many federal, state and non-governmental funding agencies honor local code requirements with respect to reimbursing expenditures for public art and design, if the original grant request includes a request for reimbursement for art. Conversely, they generally will disallow public art expenses if they were not spelled out in the grant application. It is the consultants' recommendation that all County agencies be required to include a request for art funds in all grant requests for eligible capital improvement projects.

C. PUBLIC ART AND DESIGN PROGRAM GOALS/APPLICABILITY

Recommendation 12: The focus of the public art and design program should be shifted from the present emphasis on commissioning discrete works of art to a program that emphasizes works that contribute to the enhancement of urban design, that create a sense of place, that improve the design qualities of the public infrastructure and that contribute to the missions of the County departments where the projects reside.

With a few notable exceptions, the existing public art program has commissioned or purchased discrete artworks that are not generated through a design team process or even specific to the site into which they are placed. This model, which might be characterized as the "collecting" mode, concentrates on the acquisition of significant works of art. Over the past decade and particularly in the past several years, most public art programs have evolved toward a model that encourages artists to concentrate on developing solutions to larger urban design problems or to create designs that are specific to the sites for which they are created – to contribute to the sense of place. This place-making function of contemporary public art distinguishes it as a new genre of art that incorporates elements that reveal the layers of history and social, political, geological, environmental meanings associated with a place. In an era where few people grow up in the communities where they reside as adults, this place-making function of public art can give citizens a sense of belonging, of "rootedness" to place. The consultants recommend that the focus of Broward's public art and design program embrace this new model of public art place-making. The public art and design site plan developed in Section 2 of this report provides numerous examples of this approach to artmaking.

Recommendation 13: Future public art and design projects should be scheduled to ensure the early involvement of the artist in the overall project design team. This is best accomplished by the concurrent selection of the artist and the project architect.

It is axiomatic that the early involvement of the artist in the project design team dramatically enhances the chance of a successful public art project. Despite that conventional wisdom, few public art programs routinely achieve early involvement of the artist. Several factors have conspired to create this reality. Most programs are understaffed. Information needed to initiate projects is not readily available to the public art program managers. Often CIP project managers resist early artist involvement.

This program will have the highest opportunity for outstanding projects if all County personnel try to facilitate the concurrent selection of the artist with the overall project designer. If the artist is present during the project design conceptual development and the schematic phase, the art projects will be more relevant to the architectural context and will be more fully integrated into the overall project. This will result in better art and will have the important benefit of creating works that are much less likely to become the subject of public controversy.

Recommendation 14: Future requests for proposals and contracts for capital improvement project architects, engineers and landscape architects should include a specific reference to the design team collaboration requirements in the County's public art and design program. This will ensure that project designers are aware of and accept the collaboration requirement and that they build this approach into their project schedules and budgets.

Obviously, the artists' participation as a functioning member of the project design team depends on the support and cooperation of the project architect, engineer or landscape architect. It is essential, therefore, that these designers be informed, at the outset, of the County's expectation of design collaboration with artists. Not only should the RFPs for design professionals for every eligible CIP project contain a reference to these requirements, but the willingness to collaborate should be an important criteria in the selection of project designers. The budget proposals of the architect/landscape architect/engineer firms should take this approach into account so there will be no misunderstandings later in the design process. It should be made clear to all parties that design collaboration will be the norm in the design of County public works projects.

Recommendation 15: The name of the Art in Public Places Program should be changed to the Public Art and Design Program, to reflect the realigned focus of the program.

The name "Art in Public Places Program" accurately describes the focus of the current program, which emphasizes the acquisition of works of art. The purpose of the program has been collecting individual works of art. With the changes proposed in this plan, it is appropriate to rename the program the "Public Art and Design Program." This name has been suggested by the Cultural Affairs Division staff, with the enthusiastic endorsement of the consultant team.

D. PUBLIC ART AND DESIGN PROGRAM IMPLEMENTATION

Recommendation 16: The role of the Public Art and Design Committee should shift away from artist selection for individual projects to an emphasis on overall program planning and oversight.

The current Art in Public Places Program relies heavily on the Public Art Committee to select art for the County. Members of this committee comprise the majority of most artist selection committees. This role was appropriate to a program that "collects" art, that required a curatorial point of view. With this model, the operative criteria is "taste", the aesthetic merits of the artwork.

The proposed new model focuses on the ability of the artist to bring his or her creative design skills to a collaborative design process. While an assessment of the aesthetic qualities of the artists' past work is certainly a consideration in design team focused projects, equally important is the ability of the artist to collaborate, to communicate ideas, to work in community design situations and to translate general design concepts into schematic and working drawings that are compatible with the working methodologies of architects and engineers.

The evolution of this program emphasis will require that the role of the Public Art Committee (to become the Public Art and Design Committee) will evolve as well. Instead of primarily choosing art, the role of this committee will move more importantly into the area of program planning, monitoring, public outreach and advocacy. Artist selection (not artwork selection) will be accomplished by individual project artist selection panels which will be put in place for each public art project. This approach will ensure a diversity of points of view in artist selection and will permit panels to be assembled that are specific to the needs of each individual project.

Recommendation 17: The Public Art and Design Committee should continue to develop an annual Public Art and Design Plan. This plan should be reviewed and approved by the Broward Cultural Affairs Council and the Board of County Commissioners.

One of the important responsibilities of the Public Art and Design Committee is to develop an annual plan that updates all current program activity and prioritizes all new projects. This plan should be the primary vehicle by which the Committee translates its overall vision for the program into individual projects. This plan should also be the primary means by which the Committee communicates the implementation of the program to the Cultural Affairs Council, the Board of County Commissioners and to the general public. The development of this plan should be an important opportunity for the Public Art and Design Committee to consult with the stakeholders in the program and with the general public. Public hearings and consultations with artist groups should be part of the annual plan development process.

Recommendation 18: Opportunities for community participation in the public art and design program should be given high priority. These opportunities should include where feasible, community design workshops conducted by the artists and other design professionals on the project design teams.

Perhaps the most significant benefit that can emerge from this realignment of the public art program is to provide a vehicle by which the citizens can begin to participate in the design of the neighborhoods and communities. This community design process can be a powerful tool in building

consensus about the nature of the County's public works projects and overcoming the "not in my back yard" phenomenon that plagues these programs. In many successful public art and design projects, the artists are the first members of the design team to begin work with the community, conducting workshops and community meetings that introduce projects and assist in assessing community perceptions and expectations.

E. FUTURE DEVELOPMENT OF PUBLIC ART AND DESIGN

Recommendation 19: After the proposed public art and design program has been successfully implemented, the County should study the possibility of extending the public art and design program to certain private development projects in Broward County.

A number of the persons interviewed during the research phase suggested that the County should extend the reach of the public art and design program to include private development in the County. And there is no doubt that the cumulative impact of private development on the visual character of Broward is much greater than the impact of public projects. For similar reasons, a number of communities have included private, non-residential development under the public art requirement. However, it has been the consultants' observation that two conditions need to be present in order to successfully apply the public art concept to private development: 1) there must be considerable development pressure in the region, so the public art requirement does not seem to be an additional burden on developers that could be a factor in a decision not to develop, and 2) there needs to be a high level of public acceptance of the concept of public art. It is the consultants' view that these conditions do not yet exist in Broward County. It is recommended that consideration of this initiative be postponed for several years until the community has had an opportunity to assess the impact of the realigned public art and design program that is now being proposed. At that time a decision can be made about whether the time is right to pursue a public art program in private development projects.

Recommendation 20: Broward County should consider the possibility of creating a Broward County Design Review Board to review and approve the aesthetic and urban design components of all major public and private capital projects in the County.

It was outside the scope of the consultants' work to assess the overall urban design impacts of development in Broward County. However, it was impossible not to observe that the considerable urban design issues that confront Broward County begin with the individual aesthetic decisions that are being made by both private and public developers. It does not appear that anyone is looking at the collective impact of those decisions from an aesthetic and urban design standpoint. It is recommended therefore, to consider, in the near future, the establishment of a County Urban Design and Aesthetic Review Board that would have, at the very least, the power to review and comment on the aesthetics and urban impact of the designs of all major public and private developments. The members of this review board should be professionally qualified, as architects, urban planners, engineers, landscape architects and artists.

Recommendation 21: The Broward Cultural Affairs Council should consider the development of an annual awards program that would give recognition to design excellence in public and private development projects in Broward County. This Program should also consider calling attention to egregiously bad design as well.

Good design can be encouraged by the carrot as effectively as by the stick. With the expansion of the art in public places concept to embrace public art and design, it would seem appropriate that the Cultural Affairs Council institute a program that gives recognition of good design and a good-natured wag of the finger to those who perpetuate bad design. These efforts need not be expensive and in some communities are used as fund-raisers for the host agencies. If this recommendation is implemented, the Council should explore partnerships with the local chapters of AIA and ASLA.

Recommendation 22: In the future Broward County should consider expanding the reach of the public art and design program to include two percent on certain capital projects excluded from the ordinance.

During the process of building a consensus within the County administration about the scope and applicability of the public art and design ordinance, certain compromises were made which limited the scope of the program. This is a process that is to be expected in drafting a proposal upon which the key decision-makers can agree and the outcome in this instance is altogether satisfactory. However, several important opportunities were given up. In particular, the consultants would have preferred to see the ordinance apply to landfill closures and parking facilities and the application of the full 2% to all highway and arterial road projects, rather than 1% in the municipalities.

Recommendation 23: In the future the Cultural Affairs Council should consider including an outside public art professional as a member of the Public Art and Design Committee.

During the discussions about the management and oversight of the public art program by the Council Advisory Committee, the consultants recommended that at least one member of the Public Art and Design Committee be a recognized professional in the public art field from outside Broward County. This recommendation was not accepted in light of a concern for the cost and the perception that the required expertise is available in Broward. The consultants were not suggesting any lack of knowledge or expertise locally, but made the recommendation to ensure that the program — the core of which is innovation and creativity — would be assured a constant infusion of new ideas from the outside. The consultants continue to believe that the program would benefit from this outside committee member. The consultants suggest that this issue be revisited in two or three years once there has been an opportunity to assess the effectiveness of the Public Art and Design Committee.

ORDINANCE NO. 95-20

AN ORDINANCE OF THE BOARD OF COUNTY COMMISSIONERS OF BROWARD COUNTY, FLORIDA, AMENDING CHAPTER 1, ARTICLE V, SECTION 1-88, OF THE BROWARD COUNTY CODE OF ORDINANCES, RELATING TO ART IN PUBLIC PLACES PROGRAM; PROVIDING FOR NAME CHANGE FROM ART IN PUBLIC PLACES PROGRAM TO PUBLIC ART AND DESIGN PROGRAM; PROVIDING FOR ART ALLOCATION AND METHOD OF CALCULATION; PROVIDING FOR MAINTENANCE AND PROJECT MANAGEMENT FUNDS; PROVIDING FOR POOLING OF RESOURCES; PROVIDING FOR PARTNERSHIPS WITH OTHER PUBLIC AND PRIVATE ENTITIES FOR PUBLIC ART; PROVIDING APPLICABILITY TO CAPITAL PROJECTS; PROVIDING FOR SEVERABILITY; PROVIDING FOR INCLUSION IN THE CODE; AND PROVIDING FOR AN EFFECTIVE DATE.

(Sponsored by Commissioner Lori Nance Parrish)

BE IT ORDAINED BY THE BOARD OF COUNTY COMMISSIONERS OF BROWARD COUNTY, FLORIDA:

SECTION 1. SECTION 1-88, BROWARD COUNTY CODE, is hereby amended to read as follows:

Sec. 1-88. ~~Art in p~~Public Art and Design. ~~places.~~

(a) ~~Art in Public Places~~ Art and Design Program.

(i) ~~All appropriations for the construction or renovation of a public place shall include an amount of money from the capital improvement fund to be determined by multiplying by up to one dollar (\$1.00) by the square footage of the public building being constructed or the square footage of that portion of the public building being renovated for the acquisition of works of art for that particular public building in accordance with the annual plan recommended by the art in public places board as set forth below. Moneys, other than bond funds, appropriated hereunder may be used in accordance with the requirements of this section for acquiring and commissioning works of art for public buildings and for the administrative expenses incidental to the administration of the art in public places program. Such appropriations shall be deposited in the art in public places trust fund. Bond funds shall be appropriated and accounted for in the bond capital project accounts. Appropriations for county capital improvement projects, including eligible bond projects, eligible grant-funded projects, other eligible capital projects funded from other sources, and unincorporated road projects, shall include an amount equal to two percent (2%) of the total eligible construction costs, to be used for artist design services and for the selection, acquisition and display of artworks, for related education programs, for the maintenance of county artworks, and for the administration of the public art and design program. Appropriations for highway and arterial road project, less projects in the unincorporated areas, shall include an amount equal to one percent (1%) of the total eligible constructions costs. Bond funds shall be appropriated and accounted for in the bond capital project accounts. Artist involvement is optional for county~~

capital projects of less than \$200,000; however the projects are subject to the public art calculation and funds will be pooled for other art projects. All county agencies may opt to participate in the public art and design program for any county capital project not required by this ordinance.

- (2) (To the extent the total appropriation is not used for the acquisition of works of art for the public places for which it was appropriated, the remainder shall be retained in the trust fund to supplement other appropriations for the acquisition of works of art under this section or to place works of art in, at or near public buildings that are already in existence. In the event a work of art or a monetary gift is donated to the county for a particular public building, the appropriation requirement for that particular building shall be deemed satisfied in an amount equal either to the value of the work of art as determined by the art in public places board, or the amount of the monetary gift. Funds appropriated for one capital improvement project, but not deemed necessary or appropriate by the Council in whole or in part for that project, may be expended on other public art projects approved under the annual Public Art and Design Plan, subject to any bond restrictions, legal or grant restrictions. The monies appropriated under this ordinance may be used for artist design services, for the development of design concepts and models, for the selection, acquisition, purchase, commissioning, placement, installation, exhibition, and display of artworks. Artworks may be temporary or permanent, may be integral to the architecture or may be incorporated into the county's capital construction project. Integration of the artists' design concepts into the project architecture should be ensured, insofar as is feasible, by the concurrent selection of the artist(s) with the architect or project designer.
- (3) In the case of any county capital project which involves the use of grant or county bond proceeds issued after the effective date of this ordinance, amounts for artist design services and artworks described in this ordinance shall be used for projects and capital purposes consistent with state and federal laws, the resolutions and/or ordinances approved by the voters or board of county commissioners, as applicable. All capital improvement project bond ordinances, resolutions, or grant applications approved after the effective date of this ordinance shall make specific reference to the provisions of this ordinance.
- (4) Unless restricted by the board of county commissioners, any applicable bond resolution or ordinance, local, state or federal law, or the conditions of a granting authority, monies generated under this ordinance may be pooled by the Council and expended for any public art and design project in the county, subject to the approved annual Public Art Plan. There shall be no general requirement that monies be expended on the specific projects that generated the monies unless as stated herein. Pooled funds may be used as seed money for artists' fees to initiate partnerships with private and other public entities to provide public art and aesthetic enhancements in Broward County, pursuant to a written agreement.
- (5) All county agencies shall, from the effective date of this ordinance, include in all applications for funding for capital improvement projects to outside granting organizations or governmental agencies, an amount equal to two percent (2%) of eligible construction costs for artist design services and artworks as specified herein.
- (6) The minimum amount to be appropriated for artist design services and artworks shall be the total eligible construction costs multiplied by 0.02. This calculation shall be made by the coun-

ty agency prior to the time of the appropriation for the county's capital program.

(7) An amount equal to fifteen percent (15%) of the eligible public art allocation of the construction project (which is 0.003 of the total eligible construction costs) may be used for project support and community participation activities. For public-owned property this may include staffing, artist selection-related costs, consultants, design/proposal/maquette costs, identifying plaques, project documentation, publicity, community education activities and other purposes as may be deemed appropriate for the administration of the program.

(8) An amount equal to fifteen percent (15%) of the eligible public art allocation of the construction project (which is 0.003 of the total eligible construction costs) shall be set aside in a separate account within the trust fund for curatorial services and the preservation and maintenance of county artworks. The Division shall require that any artworks needing extraordinary operations or maintenance costs be reviewed by the appropriate county agency director prior to recommendation to the board of county commissioners. The Division shall also be responsible for conducting an insurance and maintenance survey, updated at least every five (5) years, of the condition of county artworks. This survey shall include a condition report on each work, prioritized recommendations for the restoration or repair and maintenance of artworks, and estimated costs. Such repair and maintenance shall comply with any contractual obligations which may have been entered into by the county in the acquisition of the artworks. Expenditures of monies in the art maintenance and project support accounts shall be annually recommended by the Division and included in the annual budget submitted to the board of county commissioners. Funds in the maintenance and conservation account not expended by the end of the close of any fiscal year shall be carried forward.

(b) Definitions. For the purpose of this section, the following words or terms are defined as follows:

(1) ~~Works of art shall mean and include any tangible object created by the application of skill and taste according to aesthetic principles, including but not limited to paintings, sculptures, graphics, photography, fiber, environmental art, landscape design and decorative, ornamental or functional elements of the building design.~~ Artwork means works in a variety of media produced by professional visual artists. The public art and design program should encompass the broadest possible range of expression, media and materials. Works may be permanent, temporary or functional.

(2) ~~Public building shall mean and include that part of any building owned or operated by Broward County, to which the public has access during normal operating hours. Access by the public shall be presumed except to those portions of a building to which access is prohibited. The term "public building" shall include open spaces which are an integral part of the building such as atriums or courtyards but shall not include the open space around or about the outside of the building except as set forth herein.~~ Council means the Broward Cultural Affairs Council.

(3) ~~Renovation shall mean and include major redesign of a building or a portion of a building which is included in the county's capital program budget and which requires a building permit from the appropriate governmental jurisdiction. It shall not include repairs, maintenance or the installation of mechanical equipment.~~ County Capital Project means any capital improvement project paid for wholly or in part by funds appropriated by Broward County, to construct or renovate any park, highway or arterial, road beautification, bridge or causeway.

beach restoration, sidewalk, bikeway, above grade utility, and to construct or renovate any building, less detention facility.

- (4) Division means the Cultural Affairs Division of Broward County, Florida.
- (5) Eligible Construction Costs means the total capital project appropriation, including engineering and design, less demolition costs, equipment costs, real property acquisition costs and soil remediation costs.
- (6) Equipment costs means, for the purposes of the public art and design calculation, those costs for the acquisition of mechanical equipment of standard manufacture. Custom designed equipment or equipment that creates a new use for a building or facility will be subject to the public art and design calculation.
- (7) Renovation shall mean and include major redesign of a facility or system or a portion of a facility or system which is included in the county's capital program budget and which requires a building permit from the appropriate governmental jurisdiction. Renovation shall also include expansion or upgrading the capacity of the facility or system, enlarging the facility or creating new use for the facility. It shall not include repairs, maintenance, installation of mechanical equipment, or modifications required solely for ADA compliance.
- (8) Trust fund shall mean and include all gifts and donations, in the public places art and design trust fund created by subsection (c) hereof.
- (c) Art in Public Places Art and Design Trust Fund.
- (i) Created. There is hereby created ~~an art in~~ the public art and design trust fund consisting of all funds appropriated and deposited to the trust fund in connection with the construction or ~~major~~ renovation of a facility or system pursuant to subsection (a). The trust fund is also authorized to accept gifts, grants and donations made to Broward County for works of art.
- (2) Term of existence. The Broward County ~~Art in Public Places~~ Art and Design Trust Fund Account shall be self-perpetuating from year to year unless specifically terminated by the board of county commissioners.
- (3) Trust assets. All appropriations, gifts, grants and awards of money or property received hereunder from either public or private donors shall be placed in trust for and inure to the use and benefit of Broward County for ~~works of art~~ public art and design purposes; in public buildings; and said property and funds shall be expended, utilized and disbursed pursuant to the provisions of this section. ~~Such funds may also be used to print brochures depicting art in public buildings in Broward County.~~
- (4) Appropriations and donations.
- (a) Eligible monies appropriated pursuant to this ordinance shall be transferred by the County Administrator or his or her designee to a trust fund into which monies generated under section (a)(1) hereof shall be deposited. This transfer shall take place within thirty (30) days of the original project appropriation by the Board of County Commissioners. All appropriations, gifts, grants and awards of ~~monies~~ monies hereunder shall be deposited in an interest-bearing

ing account entitled the Broward County ~~Art in Public Places~~ Art and Design Trust Fund Account, which shall be a separate account established and maintained apart from the general revenue funds and accounts of Broward County. All interest in said account shall accrue to the use and benefit of the trust fund account.

- (b) ~~Moneys~~ Monies obtained hereunder may be accepted on behalf of Broward County by the Broward Cultural Affairs Council and upon receipt of said ~~moneys~~ monies shall cause same to be credited to the Broward County ~~Art in Public Places~~ Art and Design Trust Fund Account.
- (c) Funds deposited or credited to the Broward County ~~Art in Public Places~~ Art and Design Trust Fund Account except funds for maintenance and conservation of county artworks and not expended or obligated by the close of any fiscal year shall be carried forward into the next succeeding fiscal year over automatically for a period of three (3) years beyond the close of the county construction project, or upon request of the Council, carried over for an additional two (2) years. Any funds carried over for three (3) years, or upon request five (5) years, and still unexpended at the expiration of such period, shall be transferred to the General fund for general art purposes only; provided that funds derived from other restricted sources shall revert to the funds from which originally appropriated at the expiration of said three (3) or five (5) year period, or if project is canceled, as applicable.
- (d) Any gifts, grants and awards received subject to a condition shall be expended strictly in accordance with such condition.

SECTION 2. SEVERABILITY.

If any section, sentence, clause or phrase of this Ordinance is held to be invalid or unconstitutional by any court of competent jurisdiction, then said holding shall in no way affect the validity of the remaining portions of this Ordinance.

SECTION 3. INCLUSION IN CODE.

It is the intention of the Board of County Commissioners that the provisions of this Ordinance shall be come and be made a part of the Broward County Code; and that the sections of this Ordinance may be renumbered or relettered and the word "ordinance" may be changed to "section," "article," or such other appropriate word or phrase in order to accomplish such intentions.

SECTION 4. EFFECTIVE DATE. THIS ORDINANCE SHALL BECOME EFFECTIVE AS PROVIDED BY LAW.

ENACTED APRIL 11, 1995

FILED WITH DEPARTMENT OF STATE APRIL 26, 1995

EFFECTIVE MAY 1, 1995



Section Two

**Broward Urban
Design Context and
Projects Plan**

"One day I was walking among rows of identical houses; I was lost. I asked a passerby: "May the immortals protect you, can you tell me where we are?"

"In Cecelia, worse luck!" he answered. "We have been wandering through its streets, my goats and I, for an age, and we cannot find our way out."

"That cannot be!" I shouted. "I, too, entered a city, I cannot remember when, and since then I have gone on, deeper and deeper into its streets. But how have I managed to arrive where you say, when I was in another city, far far away from Cecelia, and I have not yet left it?"

"The places have mingled," the goatherd said. "Cecelia is everywhere. Here, once upon a time, there must have been the Meadow of the Low Sage. My goats recognize the grass on the traffic island."

ITALO CALVINO
Invisible Cities

INTRODUCTION

Broward County, Florida. One of the foremost vacation spots in the continental United States. An oasis of clean sandy beaches, sensuous flowing waterways, hot sunny weather, bright clear skies with cloud formations that reach beyond infinity, and glorious palm tree-lined boulevards. This is the general perception of visitors to Broward — the impressions which are formed after pouring over tourism brochures.

If one arrives by air, rushing away to a ship and then similarly arrives back for departure, these memories will bring one back to Broward again and again. But, if one ventures into Broward County, one will, without intention, collect other impressions, memories of a "continuous city." For, whether one arrives by ground, water, rail, or air, once inside its boundaries, the majority of Broward County appears marked by an uninterrupted extension in space, time, or sequence. Individual cities bleed into one another. Neighborhoods disappear behind major thoroughfares lined with bold signage and commercial messages. Homes reside between elusive sidewalks in landscapes punctuated by strip development.

The contrast created by the near perfection of certain beachfront areas of the county as opposed to the "continuous city" aesthetic exhibited throughout the majority of Broward is indicative of its underlying self image. In general, Broward perceives itself to be reliant on tourism for a majority of its economic, physical, and social well-being. Therefore, it nurtures this industry, protecting its present and future viability. This self-image has been gained through positive reinforcement resulting from economic impact studies and extensive research. And tourism will continue to provide Broward with one of its primary economic staples.

But, beyond tourism, Broward suffers from an identity crisis. Such issues as quality of life, civic and social pride, cultural and historic origin, tradition, and community identity are still being examined

and defined. And, it continues to search for a sense of itself — an identity and character that is uniquely its own.

Since its inception in 1976, the Art in Public Places Program of the Broward Cultural Affairs Council has sought to improve the aesthetics of Broward County. It has sought to add to the visual quality of life for its citizens and visitors. Recent endeavors have resulted in a National Endowment for the Arts grant for the creation of a master plan which would examine the existing art in public places program and make recommendations for its future. The grant resulted in the formation of Design Broward — a committee charged with steering the master plan effort — and in the hiring of this consultant team to create a plan which would directly respond to the vision and goals of the Broward Cultural Affairs Council (BCAC), its Art in Public Places committee, Design Broward, and the government and citizens of Broward County.

At the initial meeting of the Design Broward Committee, following the engagement of the consultant team, members of the Committee articulated their goals of the plan. Their comments included:

"Add to the visual quality of neighborhoods — a palliative for the blasé man-made environment."

"Broward County is a broad area of undifferentiated space and development. Public art can give a sense of identity. . . . Public art should be cognizant of the relationship of work to the site in which it is placed."

"Public art can create enhancement to the region as a tourist destination. However, Broward is not just a tourist place. Public art can verify the communal existence."

"Public art represents an opportunity to integrate the thinking and creativity of artists into the design of the County. It can raise the level of dialogue in the community."

"It is government acting in the public interest, improving the quality of life, enhancing the built environment."

"Public art can deal with the fact that we are a fragmented community, lacking a common purpose or identity. Public art can help us shape a more unified vision for Broward."

"Public art creates an opportunity for art in the infrastructure."

"Public art works can be touchstones of personalizing impersonal places. It is a means of creating an understanding of where we are and why we are."

These are lofty goals. And while the consultants do not believe that public art can address all of the urban design challenges facing Broward County, it is an excellent place to start. Public art is highly visible and can initiate an important debate about the built environment in Broward. This plan seeks to develop a roadmap that leads toward fulfillment of these goals. In every area discussed examples have been provided that illustrate the ways in which public art can make a difference.

THE REGION AS LANDSCAPE: TOWARD A NEW DEFINITION OF PUBLIC ART

For most of human history, people have banded together for mutual security or to be close to critical resources — water, food, and, more recently ports, rail hubs and employment centers. The advent of the automobile and a host of other factors provided an opportunity to disperse — to go beyond the limits of one's own walking range or that of a streetcar line. The crowding, crime and disease which plagued center cities in the past offered reasons enough to leave. In the post-war era, suburbia became the life style of choice for most Americans. While this new way of living had many advantages, it also fragmented our society — separating us from friends and relatives and breaking down the bonds of community that had served our nation so well in earlier times.

The costs of suburban sprawl are all around us — they're visible in the creeping deterioration of once proud neighborhoods, the increasing alienation of large segments of society, a constantly rising crime rate and widespread environmental degradation. Though gradual, and for that reason unnoticed by many, these changes have altered our world in ways that we are just now starting to understand.

PETER KATZ

The New Urbanism

The history of the development of Broward County, Florida in many ways follows the pattern of other communities. Its historic roots lie in the lives of the native peoples and the dreams of early settlers who banded together along the New River in hopes of building a life. But as history unfolds, we are brought to present day Broward — a community taken over by the automobile; a community exhibiting the effects of urban sprawl; a community fragmented from its hopes and dreams, friends and relatives, its sense of cohesiveness.

Although the benefits of the modern urban landscape are great, the costs of urban sprawl are high. Those of us who haven't "grown up" in a given community or who are separated from extended family can feel lost and fractured — torn by whether to set down roots or keep living as though we had no past. And, those of us who have grown up in the community, or at least feel grounded to the point where that community feels like home, may maintain bittersweet memories of times gone by and be so overwhelmed by constant change that we feel life is passing us by.

The challenge is, therefore, to recapture that lost sense of community. This is no small task. As we look around us, we are deluged by the speed of the urban landscape. The corner market has been replaced with the supermarket; the general store with the low budget "big box" store; the pedestrian with the automobile. And, the train of technology is on a run-away course that seems as if it can't be stopped.

How do we begin to turn the train around? The answer lies in defining a new form of urbanism. By starting small — creating nodes, edges, pauses, intimacies — we can begin to build a density of experi-

ence that brings us back to community. But, we must also think broadly — gateways, boundaries, air, land, space, history, psychology, sociology, anthropology.

When adopting a vision for public art in a community, that vision, like urban design, must take a macroscopic and a microscopic view — it must examine both the entire region and individual spaces. At its best, public art should be so integrated into the urban fabric that it is conceived, designed and created in the same way and at the same time that the overall regional urban design is created. Therefore public art, when applied to its fullest potential, should merge seamlessly with the development of the entire region.

Because the development of a region is the product of its own particular identity, a master plan for public art should first address all those issues that contribute to community identity. In Broward County, these issues include history and place, tourism and economic development, transportation, and infrastructure and environment. If we understand how all these parts affect the whole of Broward County, we will understand how the homogenous relationship between public art and design can best bring the community into focus.

In so doing, we can begin to bring back that which appears to have been lost: rootedness and a sense of community.

HISTORY AND PLACE

"The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of his mouth, and addressed her in a languid, sleepy voice.

"Who are you?" said the Caterpillar.

"This was no encouraging opening for a conversation. Alice replied, rather shyly, "I — I hardly know, Sir, just at present — at least I know who I was when I got up this morning, but I think I must have changed several times since then."

LEWIS CARROL

Through the Looking Glass

A recollection of a given event is by and large subjective. When describing the same event, different individuals will most likely say different things and recall different experiences. Individual recognition will be as intimate or as universal as the memories the inquisitor taps.

So, it is with cities. Place is a compilation of many intimacies and many universalities. Self-image is recognition of those intimacies and universalities. In order for Broward County to fully recognize itself, it must first be able to answer the Caterpillar's question, "Who are you?" In these fast-paced times when cities are growing by, what seems, leaps and bounds and, it is as if what was there yesterday has vanished overnight, such a question becomes increasingly hard to answer. But like Alice who knew who she was when she awoke that morning, cities need not find themselves confused by their ever-changing physical appearance. If Alice were to touch herself, she would feel the tangible qualities of her own skin and, through a single breath, the intangible qualities which make each

us unique — the rhythm of a particular heartbeat, the body's tolerance to cold or heat, the spirit of the mind and soul . . .

A city, a county, a place is no different. A particular set of circumstances creates the tangibilities of topography and history, and the intangibilities of anthropology and sociology. By combining the tangible with the intangible, we begin to recognize the intimacies and universalities of a given place. And, we begin to find its soul.

HISTORY

[Cities] have historic roots which live in people's memories: places people knew and used in particular ways in their childhood, places that their grandparents remembered, places that give stability and roots when the boundaries, skylines, streetscapes, usage patterns and local "atmosphere" change bewilderingly quickly. These are foundations to be built upon.

CHRISTOPHER DAY
Places of the Soul

Named for Napoleon Bonaparte Broward, Broward County, Florida was created in 1915. The bill to create the county was presented to the Florida legislature in 1913 as a result of the city of Fort Lauderdale's — then a part of Dade County — dissatisfaction with county tax distribution. The bill was ultimately enacted, establishing a new county with a southern boundary just south of Hallandale and a northern boundary running directly west across the Everglades.

Although little has been written on it, the place that later became Broward County has a rich and varied history. Early records tell of a few settlers on the banks of the New River prior to 1790, a number that grew to as many as seventy people by 1830. These settlers maintained friendly relations with their neighbors, the Seminole Indians, until 1835 when bloodshed left its legacy on the New River settlement's leader with the slaying of his wife and three children and the plundering of his homestead. The massacre put a halt to the New River development and initiated a series of attacks on the Seminoles which resulted in the take-over of their agricultural land and exile into the Everglades. The siege was led by a Major William Lauderdale and the fort erected prior to the attack was named in his honor. Other sieges followed, and so did other temporary Fort Lauderdals, until peace was restored in 1857 allowing any remaining Seminoles to return to the land from which they had been driven and making way for new settlers.

The place that was to become the city of Fort Lauderdale found its permanent location through the 1876 establishment of a "House of Refuge" for shipwrecked sailors. The site's strategic location on the main north-south roadway — the beach — created a recognized center for settlers in surrounding communities. Beginning in 1886, this beach was also the site of one of Broward's most famous historic legends, the "Barefoot-Mailman." Named for their lack of foot apparel, these men lived up to their own postal code. They braved the perils of a long lonely journey, and at least one lost his life for the cause.

The construction of a rock road from Lantana to Lemon City, and the creation of an overnight camp and ferry crossing, led to one of Broward's first trading posts in 1893. And, the addition of a railway paved the way for tourism. Brought to south Florida in 1896 by Henry Flagler for the specific pur-

pose of developing Palm Beach as "the ultimate winter resort", the Florida East Cost Railway introduced heretofore untapped economic potential.

As the 20th century neared, new residents moved into the recently created towns of Deerfield, Pompano, Dania (originally Modello), and Hallandale, as well as Fort Lauderdale. And, other small agricultural communities, which would later become towns, grew.

Shortly following the creation of Broward County, a visionary named Joseph W. Young was able to capture his dreams and champion a boom town mentality. The city of Hollywood rode in on his coattails, and with its creation came a frenzy of land development and population growth. This led to a refocus from an economy dependent on agriculture to one boosted by beaches and tourism. Broward grew by leaps and bounds, and real estate values skyrocketed, as thousands relocated to south Florida seeking eternal vacations.

In 1925, everything came to a dead halt as real estate capped out. To make matters worse, a killer hurricane forced all of south Florida into the depression three years ahead of the rest of the country. And, the onslaught of World War II sealed Broward's economic demise.

But other factors were to re-ignite the explosive growth of Florida. Thousands of American servicemen were stationed in Florida during World War II and relocated there after the war. Additionally, the widespread availability of air-conditioning made Florida an attractive place for year-round living.

By this time, the underlying pattern of urban sprawl had set in. And, with the end of the war came prosperity and regrowth. Fort Lauderdale's population increased by nearly 50,000 from 1950 to 1960; Hollywood's more than doubled; Pompano Beach and Hallandale's tripled; and Wilton Manors and Deerfield Beach increased more than 400 percent. To accommodate the growth, developers moved westward to the lone town of Davie and set the pace for the incorporation of six new cities in the 1950's and seven more in the 60's. Since 1960, the population of Broward has nearly quadrupled going from 333,946 to 1,294,090. Today 28 cities are located within the boundaries of Broward County.

As Broward County enters the 21st century, the consequences of urban sprawl will, like many urban centers, inevitably manifest into a maze-like, undifferentiated and continuous "non-place" much like the Cecelia of Italo Calvino's *Invisible Cities*. By recognizing the historic aspects of place, we can create markers which rediscover lost collective memories. However, we must understand that as much as history recalls our past, it has also determined our present. Therefore, what we choose to recognize and how we choose to mark these recognitions is important to what we hope to project as our image.

Ferretting out the historical meaning of a place has been one of the hallmarks of contemporary public art. In San Jose, CA, artist Ruth Asawa has created a monument commemorating the enforced internment of Japanese American citizens during World War II. This touching memorial is one of the few public acknowledgments of one of the darker moments in the history of civil liberties in this country. Andrew Leicester created a sculpture for the city of Frostburg, MD, that commemorates the coal-mining history of that region. In Los Angeles, there is an organization called Power of Place that devotes itself exclusively to interpreting local history through public art. One of their most successful works is a memorial to Biddie Mason, one of the early African-American settlers of the city of Los Angeles.

PLACE

The contemporary moment, stressed by uncertainty, is torn by an open wound between the past and the future. Accelerating social, economic, and environmental change has caused some to search for comforting continuities in human experience, which can locate the present in relation to both the past and the future.

RICHARD WEINSTEIN
*Morphosis: Buildings
and Projects 1989-1992*

Place is home. It is ownership of those same historic events coupled with the potential to build future memories. Place is the whole of history (both actual and anecdotal), anthropology, politics, economy, sociology, psychology, geography and topology. Place is memory and hope, safety and belonging, and captured dreams. Place is recognition.

So what is the place that is Broward County? The answers are many and varied. Complete understanding will, no doubt, elude us. But we do know several important things. We know, for instance, much of Broward's actual history which provides many clues to an understanding of its present. We know when and how tourism evolved as a major economic focus, and how rapid growth caused Broward's urban sprawl. We also know that Broward's initial economy depended on agriculture and water — that farmer's grew and sold tomatoes, green beans, peppers, and celery; and that fisherman practiced their hand-worn craft to feed themselves and others.

In order to begin to grasp the concept of this place, we must find Broward's home. We must look at the people who live in it, interact with it, and contribute to it. People and their perceptions are the means to this understanding. And public art can translate that understanding into public icons — giving a physical manifestation to our collective perceptions about a place. And, by attempting to close the schism between the actual past and the rapidly changing future, public art can search for the comforting continuities in human experience that give meaning a place in the present.

At the new Denver International Airport, artists Buster Simpson and Sherry Wiggins created works in the landscape which attempt to heal the wounds created by the obliteration of a place by a massive public works project. Many people lost their homes as a result of land purchase to accommodate the new airport. Simpson and Wiggins created Artifact Fenceline to respond to these losses.

Artifact Fenceline is a 1600-foot long linear structure consisting of installed fence, fossil rocks from the excavation of the site, native cotton wood trees, and abandoned rusted farm implements and machinery which were collected and purchased from the relocated farmers. When installing the work, Simpson and Wiggins involved some of the farmers as well as some of the airport's construction and safety crew which served to bridge the farmers' anger at being displaced and ultimately to pave the way for future art projects at the site. As a poetic gesture, enamel signs containing maps of the farmsteads and birdhouses, which are architectural replicas of some of the farmhouses, are placed along the fenceline.

TOURISM AND ECONOMIC DEVELOPMENT

Tourism has the power to reduce the most potent of symbols to an empty cliché. . . . We long for authentic experiences, the café that only local workmen go to, the restaurant that sells local cuisine which nobody else knows about, the bar in which you can meet real people.

DEYAN SUDJIC

The 100 Mile City

For many, Broward County is the recreation spot of choice. Aggressive marketing and public relations efforts help lure myriad visitors to Broward's sweet and lovely beaches and waterways. And positive memories bring them back again and again.

To maintain this appeal, citizen committees have initiated major efforts to restore their beachfronts and waterways — to reclaim the "seedy" remains of spring breakers and give them back to the community. Planners and developers have carefully plotted retail establishments, restaurants, public amenities, infrastructure improvements, and open space in an effort to maximize revitalization efforts. It is such efforts at aesthetic improvements that plant the seeds for renewal and rebirth throughout the county.

Both the City of Fort Lauderdale's Riverwalk and beach redevelopment projects, as well as Hollywood's and Deerfield Beach's Broadwalk initiatives, although not intended as such, exemplify the inclusion of public art efforts. Their environmental aesthetic coupled with attention to social, economic, and political concerns are a total synthesis of community and place recognition. What will tourists recall about Broward? A walk or water taxi ride on the river or that fine blue line of fiber optics gracing a low rhythmic wall that marks the Fort Lauderdale beaches. Citizens and tourists alike appreciate their overt beauty as well as their subtlety and interact with their essence. Riverwalk creates a boulevard mentality with its gift of a promenade to both pedestrians and boaters. And as for the beach? Rollerblade skaters ride through it, children dig in the sand, shutter bugs record memories, and strollers-by enter in and out of its welcoming arches. It is a place which not only knows, but exudes its intent. Public art at its most successful should do the same.

However, by concentrating purely on tourism when effecting revitalization efforts, cities enter dangerous territory. Once a world-wide trading empire dependent on banking and global financial clout for its economic mainstay, Venice, Italy chose to pursue the economic potential provided by leisured aristocrats at the expense of financiers and global traders. According to Deyan Sudjic in his book *The 100 Mile City*, "What had once been a vigorous, thriving, cosmopolitan society atrophied and turned in on itself, becoming more interested in form than substance." Sudjic further asserts, "The struggle now is to ensure that the place goes on being attractive enough to bring in tourists, the only economic asset it has left."

Broward County has yet to enter into the tourist twilight zone. Its economy does not rely solely on tourism. Rather, it has been successful in attracting big business, such as Alamo or Blockbuster, that contribute to its economic viability. But, the danger exists that the worst impacts of a tourist-driven economy could dominate. Note the ubiquitous cafes, the strip malls, the T-shirt shops, the food stores. A line can be crossed where a place becomes a parody of itself — like San Francisco's "theme park" waterfront, which has not been graced by a cargo ship or a fishing boat in decades.

Maintaining authentic experiences — recognition — will allow Broward's current tourist industry to thrive. An example of how public art can contribute to maintaining authenticity is Carl Cheng's Beach Roller. The artist carved a pattern onto the surface of a sand roller to create a continuous abstract cityscape pattern on the beach of Santa Monica, California. Other artists have transformed tourist areas as well by creating little discoveries amongst larger statements.

In Chattanooga, Tennessee, artists Stan Townsend of Chattanooga and Jack Mackie of Seattle, working in collaboration with Alexandria, Virginia's EDAW landscape architects, principal architects SITE of New York City, and the local engineering firm of Hensley-Schmidt, developed Ross's Landing. Set on the banks of the Tennessee River, the park and plaza circle the Tennessee Aquarium. The team created a series of events and imagery which highlight the spirit of the region and serve to enrich the plaza experience. Features include basket quilt pavers inspired by Appalachian quilt patterns, embedded artifacts recalling the area's momentous Civil War battles, and a bridge, set with bottles cast from the original molds, honoring the world's first Coca-Cola bottling plant. The addition of a tribute to the Cherokee Indian Nation and to native blues singer Bessie Smith, along with a memorial to the Trail of Tears, serves to heighten the history, natural beauty, and cultural significance of place.

By some measures, Broward has already begun to create authentic places. Taking a lead from Riverwalk, the cultural district and the Beach Redevelopment efforts, a vision for an approach to an art that is "public" begins to define itself. And, a county which by and large defines itself through tourism, begins to further refine its self image and thus its projected image.

TRANSPORTATION

"If on arriving at Trude I had not read the city's name written in big letters, I would have thought I was arriving at the same airport from which I had taken off.

"Why come to Trude? I asked myself. And I already wanted to leave.

"You can resume your flight whenever you like," they said to me, "but you will arrive at another Trude, absolutely the same, detail by detail. The world is covered by a sole Trude which does not begin and does not end. Only the name of the airport changes."

ITALO CALVINO

Invisible Cities

Our memories contain a series of arrivals and departures. The in-between is often faded by the first and last recognition of place. The mode of transportation leads that recollection of entry to a particular country, state, county, city, or place. By auto, one often recalls a sign, a welcome center, or at night the first glow of city lights. By water, that first glimpse of land which gives way to waterfront or beach. By train, blurry images coming into focus. And, by air, clouds merging into topical maps into toy cars and trucks and miniature trees, then wind socks and runways; or at night, lights bracing the senses for impact.

Whatever the method of transportation that carries one to place, it is the ride coupled with a series of events leading to actual arrival that trigger one's initial impression; just as it is those elements

associated with departure that create lasting memories. So, when assuming the total context of place, one must first and last consider the notion of travel, journey, and arrival; or departure, journey, and home. Making these events unique to place will set the stage for the theater to follow.

Likewise, the ways we travel through, in, and around place shape much of the way in which we perceive and relate to it. Transportation — its pattern, convenience, and physical context — become a part of our human experience. It contributes to, and at times forms, our attitudes and reactions toward daily life. Therefore, it contributes to our recognition of place. Just as the experiences of arrival and departure set the stage for the theater of place, the internal transportation network choreographs the movements which make up its story.

In Broward County, various forms of transportation move people to and from destinations, both far away and within its boundaries.

FORT LAUDERDALE / HOLLYWOOD INTERNATIONAL AIRPORT

*... though it lacks the picturesque fabric of the traditional city,
the airliner door has become the new city gate.*

The usual strategy of the architect has been an attempt to stamp a sense of urban normality on the landside of an airport, to create a fragile illusion that this is a familiar environment. . . , rather than a transition between the ground and the air. . . In fact the airport is a hybrid kind of space, one for which there are next to no conceptual frameworks, just the pragmatic expediencies of keeping traffic moving. These are high stress landscapes, full of anxious people on unfamiliar territory.

DEYAN SUDJIC

The 100 Mile City

Its first dirt runway was paved in 1929. Then called Fogg Field, what was destined to become Fort Lauderdale/ Hollywood International Airport, was sited on land which was once the area's first golf course and the lush green beauty of the landscape pays tribute to its previous use. Prior to establishing its first passenger service in 1953, the airport served as a naval training base which was the origin of the infamous lost "Bermuda Triangle" flight in 1945.

Today the airport is a world-class transportation facility which primarily services destination travelers. A master plan created in the eighties, foresees continued growth well into the 21st century with projections for doubling current passenger usage to 18 million in the next ten years. To accommodate this growth, airport officials are planning major expansions. The Aviation Director, who exhibits an innate appreciation for the qualities of place, hopes to soften the impact of these plans through conscious aesthetic awareness fused with keen recognition of the facility's intent and functional integrity.

So how can public art contribute to this agenda? First, as in any other situation, it must examine the essence of the place. By examining situations and circumstances as well as its subtler aspects, public art can begin to assimilate the disparate elements particular to an airport, to give form to its own hybrid language. For, the airport is a city in itself — not in the traditional sense, but a city

nonetheless. And for that matter, it is the first city visitors will experience when entering Broward and the last they will view on exit. Therefore, the image that Fort Lauderdale/Hollywood International Airport projects is essential in setting the overall tone for the county. Any plans to further shape that image should be treated with special care and respect. At present, the airport looks new and aesthetically pleasing, but how will it look when its size has doubled without a significant increase in the landscape surrounding it? What image will it project when the strongest architectural presence is a massive parking facility?

Because of its unique qualities, when seeking to build or expand an airport, conventional urban design rules do not apply. For instance, the shape and configuration of an airport is by and large determined by a very specific envelope of requirements. Runways have to be a certain distance from one another; control towers must be high enough to see planes yet low enough not to obstruct approach patterns, and the design and configuration of the terminal and concourses is determined by passenger convenience. Any creative or aesthetic additions to this environment must do the same, they must consider the airport's purpose and aid in dispelling passenger disorientation, stress and anxiety. They must, however, go a step further. They should recognize the history, sociology, anthropology and topology of the region to which the airport is a gateway, and in so doing they will mark the larger "place" for which the airport is the gateway.

In the convention center for the City of Dallas, a team of artists designed the plan for more than 100,000 square feet of terrazzo flooring. The floors incorporate references to the history, archeology and geology of the region. Visitors obtain valuable clues that lend an understanding of the unfamiliar place in which they find themselves.

PORT EVERGLADES

The impact of Joseph Young, developer of Hollywood, is felt again in the form of Port Everglades. Mr. Young had dreams for a world-class harbor in Broward County which would replace the existing Bay Marble, a natural body of water south of Fort Lauderdale through which the New River flowed to the ocean. And although his venture was lost to government control as a result of the land bust, by the 1930's, the port had developed a thriving business in handling petroleum, molasses, lumber, and tropical fruit.

Today, Port Everglades is the second busiest cruise passenger port in the world. Its strategic location two miles from a major international airport — the only seaport nationally that can boast this advantage — as well as road improvements and construction projects which have provided direct links to the Interstate and railroad, have done much to boost the port's growth. By 1990, 2.2 million passengers had boarded nearly 1,500 cruise ships. Plans for new and larger ships and expanded facilities continue.

But the port is not dependent on tourism alone for its economic viability. In fact, petroleum products constitute the port's largest volume of import and export cargo and it is the third largest cement port in the country. Other cargoes include the shipment of aviation fuel to the three area airports including Miami International, Fort Lauderdale/Hollywood International, and Homestead Air Force Base, as well as everyday products like coffee, fruits and vegetables.

What the County has, then, is an extraordinarily busy passenger port, mixing somewhat uneasily with an exceptionally busy cargo and industrial facility. Add to that its urban location and the County is presented with a major urban design challenge. Port Everglades represents an extraordinarily valuable asset and the County has major plans to develop and preserve it. How does public art contribute to the vitality and the visual quality of the port?

The simple answer is through aesthetic improvements — the design of the docks, more appealing interior spaces for tourists, and landscaping improvements (the shuttle ride from the airport to the port does not leave the visitor with the most favorable impressions of Broward!). But the port presents bigger issues and problems which artists could help to solve. All that petroleum is stored in huge tanks while awaiting transshipment (estimated to total over 100 million by the year 2000). These major structures in the landscape can be eyesores or the raw materials for extraordinary monumental artworks. Indeed, the operation of major petrochemical storage facilities pose real and perceived threats to the environment. A good place for artists to be involved is in the creation of works which dispel community concerns or, through the use of public process, in the creation of works which aid to diminish environmental dangers. While it is not immediately clear how this impulse would manifest itself in this case, many public artists are seeking ways to create art that cares for the environment

MASS TRANSIT

The growth of the megalopolis owes much to the automobile, but highway traffic jams are beginning to strangle city activities and to take the pleasure and efficiency out of driving a car. At the same time, cars contribute to the ruination of other means of transportation.

JEAN GOTTMAN

*(quoted in Beyond the Automobile,
Tabor R. Stone)*

Today, Broward still faces significant transportation challenges. Like other metropolitan areas, the automobile has taken over. And, also like others, Broward caters to the automobile, building parking lot after parking lot, strip mall after strip mall, and gas station after gas station, in an endless accommodation to our preferred means of locomotion. However, despite its overwhelming concessions to the automobile, Broward County has taken some fledgling steps into alternative transportation systems such as the addition of "express busses" in the early 80's and now, Tri-Rail.

Tri-County Commuter Rail began service in 1989 through the combined efforts of Broward, Dade and Palm Beach counties. Marketed as an alternative to the hustle and hassle of automobile commuting via Interstate 95, the votes are still out on whether Tri-Rail can continue to offer an efficient alternative to Tri-County professionals, residents and visitors. Over time, the strategic location of train stations, much like bus stations and street parking, fused with elements that aid in recognition could most certainly create a social center or place.

The bus system in Broward County constitutes the primary form of public transportation. The system contains urban design elements that cover every part of the County. More than that, the bus

themselves are a major presence on the roadways of Broward. In the Downtown Seattle Transit Project (DSTP), artists have been engaged to design the interiors of the busses themselves, a kind of mobile urban design that might be emulated by Broward County.

Through the Metro Arts Program, DSTP has demonstrated how public art can contribute to the creation of social and commercial centers. When Metro decided to build its new underground tunnel, an arts committee was put into place to look at how artists could impact not only aesthetics, but the character and identity of the entire project, as well as the individual neighborhoods the transit system would serve. Metro commissioned five artists — Sonia Ishii, Vicki Scurri, and Jack Mackie of Seattle, and Kate Ericson and Alice Adams of New York — to work with architects and others to develop design proposals. The prime consultant for the tunnel project, Parsons Brinkerhoff Quade and Douglas, provided office space for the artists.

The artist/architect partnership worked to turn the tunnel into an enriching integration of art elements with architecture. Tiled walls became murals. Iron gates became sculptures. And, stair treads became the backdrop for lines of poetry. The design team incorporated art into seven major aspects of the project — the tunnel, its five stations and street-and-sidewalk improvements along Third and Pine. And, each station was designed with the neighborhood it served in mind, creating a welcoming ambiance for social interaction.

In San Jose, CA a team of four artists have joined the engineering firm designing the new Tasman corridor line of the Santa Clara County light rail system. The artists are working with a local committee in each community the line passes through, to particularize the design of each station. In addition, the artists are working on system-wide elements that would be a part of the entire alignment.

INFRASTRUCTURE AND ENVIRONMENT

*A lot of people think of highway projects as just a bunch of concrete.
But it's not; it's so much more — berms, landscaping, neighborhood
involvement, environmental concerns, patterns in sound walls —
all these elements contribute to the travel experience.*

LEE BILLINGSLEY

Director, Office of Transportation

Public Works Department

Roadways, byways, overpasses, underpasses, traffic engineering, waste facilities, electrical substations, public art, water mains Public Art? Public art and public artists? Put public artists in a room with civil, structural, mechanical, or traffic engineers and what do you get? A viable project with creative problem solving and money saving solutions and something that looks better, as well.

Examples abound in which artists have successfully contributed to the design of infrastructure projects. In Phoenix, Arizona, artists Michael Singer and Linnea Glatt joined efforts with an engineering team to design a new solid waste facility for the city of Phoenix. After only a few months, the artists suggested radically different ways of looking at the design challenges presented by the facility. Through their unique methods of exploration and single-minded vision, they succeeded in developing

a new design approach which they shared with a sympathetic city Public Works Director. Highlighting issues such as cost effectiveness, environmentally conscious waste disposal methods, and consideration of community (they moved the main entrance to the opposite direction to alleviate odors carried by natural wind patterns), the artists exhibited an ability to not only speak the engineering language, but to translate it into a dialect that city officials could understand. Based on a resounding preference for their proposed design, the artists were engaged by the city to lead the design team for the project with the original engineering firm providing design support.

Another project which touches on both infrastructure and environmental issues took place in Seattle, Washington. Three artists — Buster Simpson, Andrew Keating, and Sherry Markovitz — as members of a City Light design team were asked to design one of any city's most brutal and offensive, yet necessary, infrastructure elements — an electrical substation. The Viewland-Hoffman Substation design was begun in 1976 and exemplifies the first major design team effort involving artists.

In addition to these projects, communities are placing artists on design teams and utilizing artworks in other infrastructure and environmental situations including highways and bridges. When Phoenix was building its new highway system, it involved artists in the design of a majority of its overpasses. And, in St. Paul, Minnesota, artist Jamie Carpenter was hired as the lead designer for the city's Wabasha Street Bridge replacement which will extend across the Mississippi River. Chosen from a pool of over 60 architectural and engineering firms, Carpenter is currently collaborating with two architects in his studio, Richard Kress and Luke Lowings, as well as with Jorg Schlaich, an engineer in Stuttgart, Germany, and two engineering companies.

As artists enter the realms of infrastructure and environmental concerns — places previously dominated primarily by engineers — a new paradigm of possibilities emerges. Citizen artists get involved in the underlying systems and concerns that shape their own communities and those of their fellow artists. Those same systems include new and fresh visions. The fabric of the community adjusts to new shapes and patterns which are drawn outside conventional lines. The new lines continue to expand beyond established parameters, which broaden self-image and, therefore, create unlimited potential for recognition of place.

It is therefore essential that a positive and vibrant public art program include artists in the creation of its infrastructure and in the shaping of its healthy environment. As infrastructure represents the underlying base or foundation of the community, the careful and thoughtful placement of artists in key, strategic infrastructure projects will lay a solid foundation for a viable public art and design program. And, as environmental factors become more and more pronounced, artists can aid in dispelling community concerns as well as offer creative solutions to problems.

THE NEW URBANISM: THE ROLE OF PUBLIC ART IN RESHAPING COMMUNITY

The new urbanism is a movement that I feel will be of great relevance to future planning efforts in this country. It addresses many of the ills of the current sprawl development pattern while returning to a cherished American icon: that of a compact close-knit community.

PETER KATZ

The New Urbanism

We have addressed the larger issues that contribute to the identity of Broward County and in so doing have gained some understanding about how it became what it is today. We have also suggested various ways and given examples in which public art could address and contribute to solving some of these issues. Therefore, just as it has been asserted that an essential element of any public art program must merge seamlessly with urban design, it is also necessary that a viable public art program merge with community. It must be just as integrated with the values and perceptions and makeup of people as it is with design. If that occurs, Broward will have established its identity as a community.

GATEWAYS, NEIGHBORHOODS, DISTRICTS, CORRIDORS

The neighborhood has a center and an edge. The combination of a focus and limit contribute to the social identity of the community.

DEYAN SUDJIC

The 100 Mile City

In an age where very few people live in the place they were born, it is becoming increasingly difficult to feel a sense of belonging. Whether one has moved to a new place, or whether one has been left behind by those who have moved, the feeling is still the same. The nourishment and stability of the extended family and the safety of familiar surroundings has been replaced with a new and different phenomena of place — transience.

This 'everyone is from somewhere else' urban reality has led to anonymous and generic public places and to a loss of any sense of particularity in modern communities. Everything from borrowing a cup of sugar from a neighbor to requesting a loan from the local banker has been replaced by the comfort of anonymity. And what happened to the neighborhood? It flew away with our dreams — a casualty of our demand for mobility and our desire for security. It vanished with the loss of schools and churches as community gathering places. Indeed, it is a casualty of our loss of the time and will to gather.

Regaining a sense of neighborhood and community is difficult. We will not easily let down the veil of self-sufficiency and knock on that neighbor's door. If we could, we would begin to engage in a dialogue that creates shared experience. Capturing these experiences, as well as the psychological, social, and cultural values, gives rise to authentic experience of community.

There are many ways in which public art can help in reestablishing a sense of neighborhood. By engaging public artists in this search for shared experience, the authentic aspects of place can be recorded and the historic and spiritual qualities of the neighborhood can thrive.

We can begin by defining what and where particular municipalities are or particular neighborhoods are. Revisiting the notion of the "continuous" city, that urban sprawl that characterizes Broward County, the largest problem is the lack of definition and the absence of clear and defined edges. Another is the need for centers. These same concerns carry over to the neighborhood.

One of the most important roles public art can play in reshaping communities is to create markers that define the edges, such as gateways, entryways and landmarks. Taking this further, artists could actually develop references or signage which contribute to the spirit of particular communities or neighborhoods. Such edges or definitions could be located arbitrarily throughout the neighborhood or they could be located at specified places which mark the neighborhood limits.

Artists can contribute to the reshaping of community through the enhancement of corridors. Corridors usually abut neighborhoods, often dividing one neighborhood from another. Corridors occur in such various forms as rail lines, boulevards, walking and bike trails, green belts, and even roadways. By creating an aesthetic rhythm in these corridors, artists can provide an introduction to the story of a particular community.

Similarly, aesthetically pleasing corridors can help define districts. Districts are generally areas which, as a result of zoning, do not necessarily provide the varied amenities of neighborhoods. Often districts are places that contain a series of similar-use establishments such as subdivisions, office parks, and strip malls. Utilizing public art to define these experiences in more meaningful ways will help lessen the monotonous aesthetic usually associated with them.

Having defined the what and where of neighborhood, we should take a look inside it and find its center. Many neighborhoods already have pre-existing centers, or nodes. In any case, public art can contribute to either redefining or creating neighborhood centers. Creating social centers depends almost entirely on analyzing community patterns and then finding ways in which people interact with one another.

A good example of public art contributing to community interaction is Jack Mackie's Dancer Series: Steps in Seattle Washington. During the revitalization of a six-block business district along Broadway Avenue, Mackie embedded a series of eight sets of bronze dance steps in the sidewalk. Utilizing Arthur Murray dance instructions, the steps give lessons on such greats as the jitterbug and waltz, and invite one to grab a partner and dance. Often cited as exemplary public art, the dance steps in their physicality still maintain a freshness and spontaneity that gives rise to authentic social experience, a testament to what public art can do toward locating social centers and reshaping community.

But, just as each neighborhood or district should have a social center and well-defined edges, so should the cities of which they are a part. And, the uptown or downtown area of a city should provide a rich compilation of the experiences of the neighborhoods it comprises. In other words, the goal of public art in city centers is no different than that of neighborhoods — integration with urban design and community.

URBAN SPACES: STREETS, BUILDINGS, SCULPTURES, MURALS, MONUMENTS, PLAZAS AND PARKS

*When you're alone and life is making you lonely, you can always go . . .
Downtown.*

PETULA CLARK

Hit song, Downtown, 1960s

There was a time when going downtown meant going on an adventure. As children we would squirm in our seats awaiting the excursion to the downtown park or the yearly jaunt to enjoy Christmas window designs, decorations and lights. Now we go to the mall.

Center cities have become such unfriendly and inconvenient places. Getting there can at times seem a journey we take at our own risk, and seeking a place to park can take hours as well as most of our paycheck. Once there, we hold our remaining money and valuables close. And, like everyone else, we avoid eye contact with others, and keep to ourselves. For the most part, we can't wait to return to the familiarity of our own home and its surrounds.

In order to return a feeling of familiarity to city centers we must employ a similar urban design and community focus as we do with neighborhoods. When reshaping center cities, we should begin defining the whole of where and what the downtown is, and then we should seek ways to provide for common experiences — the nodes and centers within centers that provide avenues for interaction. And, continuing the premise that public art is homogenous with urban design and community, we should therefore assume that the goals of an innovative urban design program to reshape its city centers are in agreement with those of a viable public art program.

SPACES

I was taught that planning starts with a "bubble diagram" of relationships between different spaces; with no quality attached to the linking lines which so desperately need to be in adverbs. Diagrammatically, a lift is a perfect way to convey people, to link bubbles on the diagram. But if we think of the pleasure, sociability, experience and preparatory thresholds of the journey, we might choose a sloping, winding passageway opening to many views, passing and colored by many events. Reading the diagram as adverbs rather than mere relationships between nouns would, therefore, lead to entirely different planning.

CHRISTOPHER DAY

Places of the Soul

Webster defines city as "a center of population, commerce, and culture." All of these nouns become merely statistics without the addition of adverbs. People add the adverbs to population, commerce, and culture. People greatly increase the population, diligently work to create commerce, and desperately cling to their cultural values. People not only inhabit, but utilize and support — indeed create — the city's vibrancy. Without people, it's a world of things alone.

Most city planners aspire to the notion of cities with vibrant public spaces, but aspiring and creating are two different things. The design of urban spaces does not happen in a vacuum. Extraneous issues and subjective agendas such as cost, safety, revenue generation, politics, and individual and architectural aesthetics often override the good intentions of city and county planners. And often, the result is the creation of spaces which seem as if they forgot one thing — people.

No simple or sure-fire formula for creating successful public spaces has yet been devised. The notion that "if you build it, they will come" has been disproved time and again. Someone needs to champion a vision and drive it through to fruition, and planners don't always have the time, wherewithal, or inclination to play this role. Including public artists in center city planning efforts allows for a greater opportunity to create people friendly spaces. Aesthetically improving or beautifying spaces will make them more desirable. And, therefore, more inhabitable? Possibly, but not necessarily.

Although aesthetic improvements are important, not all such beautification efforts are considerate of people. Factors such as safety, accessibility, and comfort play a major role in whether or not people will use a space. What good is Central Park in New York if you can't stroll or walk through it? Or the water sculpture in the plaza at the Allied Bank Tower in Dallas if you can't interact with it? Or, the children's garden at Yerba Buena in San Francisco, without public restrooms? Or, for that matter, the Garden of Eden if you can't enjoy its fruit? We, like Eve, are all tempted by the fruits of beautiful spaces. We want to interact with them, enjoy them. A beautiful place which does not afford people the opportunity to interact with it or within it, leaves people empty. And so, ergo, the place.

There are many ways in which artists can contribute to the center city fabric in thoughtful, meaningful, and inexpensive ways which will promote the inclusion of people such as seating areas, the addition of trees and bushes, and the inclusion of lighting and water features.

SEATING AREAS

A dimension that is truly important is the human backside. It is a dimension many architects ignore. Not often will you find a ledge or bench that is deep enough to be sittable on both sides. Some aren't sittable on one.

WILLIAM H. WHYTE

City: Rediscovering the Center

You are where you sit? When it comes to seating, people define their own space. They may take just a few minutes to grab their intended smoke, cup of coffee, or lunch, but they invariably take great care with the location and surroundings in which they "camp" to consume them. Placement, aesthetic attraction, and comfort all contribute to the use of seating arrangements. Whether one is there for a specified period of time or designated break, or whether one intends to people watch or merely relax and contemplate life, the choice of a place to sit is by and large determined by what is perceived to be "the place to sit" — the center of things or social core of a given place. Therefore, thoughtfully and aesthetically designed seating, like paving patterns, can become vehicles for pause. And, if strategically placed, can mark a city's social center.

Artists working on public art projects have been extraordinarily sensitive to this simple human need. In the Downtown Seattle Transit Project, the artists designed a simple "butt rail" along the walls of the stations. People intuitively knew how to use it and during the rush hour you can observe people spaced along it like birds on a power line. Other artists, like Scott Burton, have made the quest for giving the public a place to sit the central focus of their work.

TREES AND BUSHES

... there are all sorts of ways we can greatly increase the habitability of urban spaces. Technologically, one of the greatest is trees.

WILLIAM H. WHYTE

City: Rediscovering the Center

South Florida's subtropical heat and sunny weather have one drawback — the sub-tropical heat and sunny weather. In the dead of summer, the intense sun and humid heat can seem unbearable. A question of whether to sit outdoors or in a nice air conditioned environment seems moot, especially if there's no shade to be had outdoors. Of course, trees are the answer to shade. And, the bigger the trees, the better.

But, the post-modernist movement, and some architects' attachment to an unimpeded view of their building (read "sculpture") has left the addition of trees a secondary consideration in many projects. And, in these times, when communities struggle to finish buildings within designated deadlines in order to keep costs in check, many project management teams opt to complete only those elements necessary to open the doors. Trees and other plantings, like any non-integrated elements, can be completed later. The result can be what has been described as "skimmed milk" design — where little of lasting beauty materializes.

So, given that this scenario occurs more often than not, what can a city do to keep and plant more trees and bushes? For one, cities can align their community leaders to support a vision that trees and plant life are necessary to self-image and place recognition and to encourage the practical necessity of providing shading, especially using native trees and plants. This vision should not be too difficult for Broward County, South Florida is already perceived as a garden of tropical trees and plants.

Recent planning efforts in Broward County have led to the formation of tree committees and the addition of tree ordinances in several cities. These can be the impetus for successful collaborations with artists in landscape design. Beyond this, artists can design unique tree guards, tree grates, even the configuration of the trees and bushes themselves.

In Phoenix, artist Garth Edwards, working with the Phoenix Arts Commission and the Phoenix Street Department percent-for-art funds, created a series of tree guards on Dunlap Avenue. The project includes a total of 100 tree guards and features eight different designs. In Seattle's underground transit tunnel, five artists including Garth Edwards, along with Maren Hassinger, Virginia Paquette, Susan Point and Dyan Rey, designed 5-foot metal tree grates for the five species of trees planted as part of the program on the streets above. And, in Charlotte, North Carolina, artist Maya Lin planted a series of circular bushes in front of Charlotte's new sports coliseum. The bushes appear as if they're big basketballs rolling down the slight incline from the stadium to the roadway below.

LIGHT AND WATER

The sound and feel of water can soothe the urban experience. Whether we choose to sit and watch it for hours or touch or run through it, water has a calming effect. Because of its uncanny ability to regenerate our weary hearts and minds, water draws us near it. In this same way, water regenerates space. It provides space with a feeling of safety, comfort, and well-being. Light is similar. It provides us with the ability to enjoy space once the sun has gone down.

Allowing artists to contribute to the design of water and light features can permit the creation of unique social spaces. At the Rincon Center in downtown San Francisco, artist Doug Hollis designed Rain Column, a six-story column of raindrops that emerges mysteriously from the glass roof of the atrium. It possesses the magical sound of a waterfall and is a source of endless fascination for the shoppers who pass through the space. In the Main Terminal building of the new Denver Airport, Anna Murch has designed a huge, ephemeral light sculpture which projects cloud-like images on the ceiling of the terminal's massive tent structure.

STREETS

Streets are not the dividing lines within the city. They are to be communal rooms and passages.

ELIZABETH MOULE and
STEFANOS POLYOIDES

We enter cities through streets; we transverse through cities on streets; and we utilize street signs to orient our journeys. Streets provide order to what is otherwise confusing. The streets orchestrate our movements and the grid lets us understand the geometry of the city. Without the ordering that results from the network of streets, the city would be chaotic.

Thoughtful design for a city's streets does deter chaos: street lights that work; street signs that are clear and well correlated on the local city map, and streets that allow for the peaceful co-existence of pedestrians, automobiles and mass transit.

But, this is not all streets should do. When reshaping the city center, streets should become an integral part of the public realm. By not only considering but reaching out to people, streets can contribute to place-making in cities and city centers.

In Rosslyn, VA, Nancy Holt was commissioned to create a sculpture for a large traffic island separating major thoroughfares. Her sculpture, Dark Star Park, created a mini-park that is used by the workers in nearby office buildings during lunch. The work incorporates forms that commemorate the founding of the city. In Dallas, TX, Beverly Pepper utilized median strips to create linear sculptural shapes that add form and texture to an otherwise anonymous place.

PAVING PATTERNS

Children look down when they walk. How many times have you seen a child holding a parent's hand stop the natural walking pace to avoid walking directly on a sidewalk crack? Or to skip over an imaginary chalked pattern board? The child's brief pause, in an otherwise orderly situation,

introduces the social into the urban context. A series of strategic pauses marks a social center. The city becomes a place.

What we walk on, as much as anything else, can contribute to this sense of place and the social discourse it engenders. Paving patterns can, through intimate detail or bold statement, create the context of a given place. The use of material in a simple pattern can speak of a region's natural attributes or form shapes which allude to human tradition. Inlays can tell stories of its history and agricultural influences, or contrived placement of recognizable imagery can become a catalyst for social interaction.

According to *Art News*, the most successful piece of public art in Boston is Mags Harries' Asaraton 1976. Harries embedded bronze replicas of vegetable debris into the crosswalk to recall the use of its location, Haymarket — an outdoor vegetable market in the Italian North End. The work pays tribute to the community in which it is placed and through a series of strategic pauses marks a social center.

In 1994, artists Mark Villarreal and Carolyn Braaksma included bronze imbeds into the terrazzo floors of United's concourse B at the Denver Airport. 21st Century Artifacts includes floor designs from fossil shapes found in Colorado in combination with cast bronze embeds depicting more fossils, some from actual castings of real artifacts excavated from the site during the pre-construction phase, as well as others which depict dinosaurs and Native American symbols. The overall work pays homage to Colorado's people and history and is a metaphor to the land surface it now replaces.

SOUNDS

We tend to think first of visual aesthetics . . . We all know that a picture is worth a thousand words, that the optic nerve is massive compared to that from other sense organs — but a smell can take us back to forgotten childhood memories, music can take us into another world. . .

CHRISTOPHER DAY

Places of the Soul

When you are strolling down the street, you feel the reverberation and sound of the subway beneath you. But, you are not in New York City. You are in Boulder, Colorado. But, wait a minute, Boulder doesn't have a subway. Right you are. It has an artwork which recreates the sound and feel of a subway. Artist Jim Green created the simulation of a New York City subway through the placement of speakers in the grates under the sidewalks in Boulder's Pearl Street Mall. Although a temporary work, *Subway Sounds* has created an ongoing dialogue in the community. It reminds us that serendipity — that moment of joyful discovery — has been sanitized from the streets of our cities.

The placement of engaging and delightful soundworks in the urban context can contribute to social interaction. Sound, like any other discrete "surprise" amongst the ubiquitous urban landscape will generate dialogue, and therefore place recognition. Mr. Green has done similar soundworks in interior spaces including the installation of a laugh track inside an escalator. Video shot of the Laughing Zone documents a series of individuals who enter the escalator with either somber or subdued facial expressions which transform into smiles and laughter by journey's end.

Other sound artists have transformed the experience of a place as well. Doug Hollis has been producing sound-utilizing works for specific locations since the late '60s. A Sound Garden located on a gentle hill overlooking Lake Washington in Washington state, is comprised of a grove of linear steel towers supporting wind-activated organ pipes. As people wander along the path of triangular brick pavers or sit on benches, they are made aware of the coastline, the changes in light as reflected on the towers and, of course, the wind as it speaks through the pipes. More recently Hollis has taken his sound works into the urban context in the form of Listening Vessels. Constructed of wood, plaster, and metal, these sound chairs face one another at a distance of approximately 50 feet. The parabolic-curved chair backs reflect waves to the height of the sitters' heads so that normal conversation can be heard.

MANHOLE COVERS

In 1977, Seattle, Washington decided to re-channel gift and donor generosity through the creation of the "Bhy Kracke" gift program. The program set in place a mechanism for citizens and other municipalities to offer gifts which continue to enrich the urban community fabric. Individuals or groups could choose from a menu of urban elements which they then "purchased" for placement in urban settings. These elements included medallions for lampposts, trees, drinking fountains, kiosks, benches, and ornamental street clocks, as well as, artist-designed manhole covers.

The model presented by this gift giving program could easily be adopted in Broward County. By forming partnerships with appropriate city departments, mechanisms for the inclusion of artist-designed manhole covers, as well as various other elements can be created.

BUILDINGS: INTEGRATING PUBLIC ART WITH ARCHITECTURE

*An object or building (or person) with presence has a shine,
a sensuousness, a symmetry to it. . . . A building with presence,
with a kind of mute awareness of its doors left ajar and windows
open, finally seems attentive to 'our' presence. Immensely patient,
surrounding us with a benign otherness, it "falls to hand" as Heidegger
put it. Dimensioned and hinged just so, it meets us exactly. It waits
for our return.*

MICHAEL BENEDICT

For an Architecture of Reality

Imagine you are flying into a city. From your window seat, you see images of buildings which form a distinctive city skyline. On landing, the buildings are lost, but later rediscovered as your cab transports you from the airport to your hotel. Again the skyline comes into view presenting a cardboard cut-out against the empty blue sky.

As you near the city, the skyline diminishes to present a series of mirroring windowless walls in a dark and shaded landscape. Your first thought is that the sun has gone behind the clouds and that it will soon reappear. But as you exit your cab, you note that the sun is, in fact, blocked by the walls. You wonder what happened to those buildings that you noticed on your way in and you realize they were not buildings at all. They were just fabrications of buildings — cardboard backdrops constructed to look like buildings.

Buildings should not be just props which contribute to a stageset skyline. Buildings, like all elements of the urban environment, should contribute to and enhance the spirit of a place. And, most importantly, architects should remember the reason why buildings are made in the first place, to accommodate the needs and experiences of the people who use them.

Designing buildings that accommodate people is the art of architecture. Amos Ih Tiao Chang, in The Tao of Architecture, refers to "art" as that which "releases what is artificially captured." It suggests a case for the addition of public artists on architectural design teams. By integrating the artist vision and work into the overall design and systems of a building, the possibility for a dialogue which releases the artificial and captures memory is endless. The collaboration of the artist and the architect — two great creative minds — can only enrich the potential for a building.

Successful collaborations between artists and architects have yielded the most astonishing feats of creativity. Although the project was never undertaken for economic reasons, the collaboration of Caesar Pelli and Siah Armijani to design the Market Street tower for Olympia and York in San Francisco's Yerba Buena Gardens stands out as one of the great collaborations in the modern era. Armajani's multi-story sculptural element on the roof of Pelli's building would have stood in sharp contrast to the "crew cut" look of most of the modernist style buildings on the city's skyline.

A very fine example of integrating art with architecture took place at the new Convention Center in Dallas, Texas. A team of artists led by Brad Goldberg and Vicki Meek and including Garrison Roots, Bill Maxwell, Norie Sato, George Moseley, and Philip Lamb, through the design of terrazzo floors, tell a picture album story of Dallas and its inhabitants, their accomplishments, diversity, and aspirations. The intricate patterning and southwestern imagery create a serpentine pattern quality which provides limitless discoveries and enjoyment as well as place recognition for conventioners. The project was successful on another level as well. It lives to tell of a true collaborative process, its success made apparent by the contractor's obvious pride of workmanship. Although the building itself is lovely, the addition of an aesthetic that is conscious of place and intent serves to reinforce its design as architecture.

SCULPTURE

Public art can express civic values, enhance the environment, transform a landscape, heighten our awareness, or question our assumptions. Placed in a public site, this art is there for everyone, a form of collective community expression — from the once celebrated but now unrecognized general on a horse to the abstract sculpture that may baffle the passer-by on first glance.

PENNY BALKIN BACH
Public Art in Philadelphia

The addition of sculptural elements in urban settings can contribute to recognition. Sculpture, much like buildings, if specifically sited and consciously created with urban design and community in mind, will become notes, or perhaps even movements, in the symphony that is city.

Alexander Calder's La Grande Vitesse in Grand Rapids, Michigan is a case wherein the sculpture actually became a city's logo. Installed in 1969 amid a storm of controversy, the sculpture was a catalyst for downtown revitalization and has become a symbol for the city. Reviled in the press following its unveiling, the huge stabile has become the City's logo, gracing everything from the sides of municipal garbage trucks to the city's letterhead! The plaza which surrounds it, is now a gathering place and the home of various community activities and festivals.

The success story of Grand Rapids led the way for similar efforts nationally. "Grand" scale art placed in public plazas and other places became viewed, by many city officials, as stimuli for positive community growth and recognition which, in turn, provided sculptors with the largest possible gallery space in which to exhibit their work — the centers of our cities.

Like most architecture, most public sculpture does not recall or contribute to the recognition of place. Although many of these sculptures exhibit a quality of craftsmanship and individual integrity often they do not consider the public context in which they are placed. This is not to say that there isn't a place for "art in public places" in the urban landscape. It is, however, to say that the contextualization of contemporary sculpture in the urban landscape is something toward which to strive. Non-functional sculptural elements need to be as carefully planned and considered as the inclusion of a new building in the overall city fabric. And, the artists who create them should not allow their egos to create works which are, as Elizabeth Moule and Stefanos Polyzoides state, "self-referential objects incapable of generating the public realm." A few key sculptural elements which consider community and urban design can serve to enrich community identity. These sculptures, with no relation to either community or urban context, create visual clutter and become mere blips in an already confusing and overly stimulating environment.

Modern public art placed in the plaza has undergone a transformation, from stand-alone art to art which defines and illuminates particular places. However, residue of the stand-alone sculpture continues to manifest itself in contemporary public art programs. Seattle, a city noted for pioneering the design team approach, as well as "guerrilla" art efforts which led the way to what we now consider a "public art" movement, recently commissioned Jonathan Borofsky to create a 48-foot Hammering Man outside its new art museum. The sculpture, one of several versions located around the world including Los Angeles, Basel, and Frankfurt, recalls the "grand" scale presence of La Grande Vitesse. And, one wonders if Hammering Man will accomplish either of the same associations to place — or for that matter "places" — that its sculptural predecessors have.

PLAZAS AND PARKS

*Emptiness may resound without sound, may be filled by its potential
to be filled, and make open what is complete*

MICHAEL BENEDICT

For an Architecture of Reality

When an artist learns to paint, he or she is generally instructed to keep some spaces on the canvas void. The combination of the mass with the void creates a stronger aesthetic tension and dialogue. The artist is also directed to know when to stop, when to leave elements off, or the entire canvas behind. This is the toughest lesson.

Likewise, when designing urban centers, open space is often sacrificed to density. Cities don't always know when to restrain the impulse to develop even more. The planner is the city's Cezanne — the painter of the city's urban design canvas. As his or her brush paints a city's landscape, it creates areas of density as well as purity. The planner is seeking that perfect dialogue — that perfect interaction of mass and void. Parks are an urban painting's purity, the refreshing relief from density.

For many contemporary public artists, the landscape is, literally, their canvas. In the small town of Kent, WA, twenty miles south of Seattle, Herbert Bayer was engaged to create an earthworks park. Using a flood drainage area on the outskirts of the city, Bayer created a park of transcendent beauty while incorporating the flood control structures needed to solve the regular flooding of downtown Kent. Other artists, like Alan Sonfist see the landscape as a vehicle to restore an historical or pre-historical understanding of the natural flora and fauna of a region. His sculptures typically involve the reclamation of a plot of land to what would have been its natural state before the intervention of man.

THE UNSUNG CITY: HUMAN AND SOCIAL DEVELOPMENT

Our surroundings are potentially the most powerful artform we experience in our lives. Whether they will bring illness or healing depends upon all of us whose decisions and actions shape human environment.

CHRISTOPHER DAY

Places of the Soul

Behind all the heroic architecture, grand-scale sculpture, lush parks and plazas, and comfortable homes; behind all the highways and roadways, airways and waterways, bridges and beaches; behind all the intimacies and bold statements sings an unknown city — a city in distress. But no one can hear its distant song. . . .

This is the city of those without voices. The city whose inhabitants are the lonely and sick, the loveless and poor, the homeless and handicapped, the incarcerated and misunderstood — individuals whom the ever-changing city does not always serve or even acknowledge. The unsung city. But, where is this unknown city? How does one get there? The unsung city is everywhere. It exists in our churches and homes, hospitals and jails, in our neighborhoods and open streets, beneath entry stoops, picnic benches and over-sized boxes, atop street and park benches and hospital beds. It exists in the realm of possibility that comprises each individual — in our fears and our nightmares. . . . And, the realities of contemporary urban life.

Its demons take the form of cancer and heart disease, AIDS and infection, crime and punishment, mental illness and addiction, youth and old age, job loss and love loss, birth defects and split-second accidents, killer hurricanes and tornadoes, earthquakes and natural disasters, hope and despair. Indeed, much of the critical work of local governments is directed toward providing care, service or protection relating to these myriad maladies.

We are all potential residents of the unsung city, potential victims of its voiceless boundaries. And because every city contains an unsung city deep yet permeating its social fabric, any plan for reweaving community urban fabric must locate and consider these muted voices. And, any plan for reshaping community through the inclusion of public art should bridge the silence between the city and its unsung city, creating one clear and resonant, triumphant community voice.

HEALTH CARE FACILITIES

In good health, I have taken my son to hospital clinics and felt only half alive after sitting for hours in rectangular grid-patterned, vinyl smelling fluorescently lit, over-heated corridors.

CHRISTOPHER DAY

Places of the Soul

Many medical professionals concur that although modern medical treatments are highly effective, positive psychological and spiritual enrichment is equally important to healing. As Christopher Day observed in his book, *Places of the Soul*, "Medical, psychological, and spiritual healing involve processes by which something outer is brought to the patient so that he or she can make an inner step. It is a process of enabling, not manipulating, just as healing is quite distinct from medical, psychiatric or ideological 'treatment'." He suggests that the arts — painting, architecture, even gardening and cooking — can offer external manifestation of the renewal and rejuvenation needed for healing. He describes this as a process wherein "art is imbuing matter with spirit and it is this spirit that the user unconsciously experiences and that has a healing influence."

The sterility of the hospital environment, like any sterile environment, can deplete the spirit. Finding ways in which a public art and design program can enrich, enliven and animate health care facilities is one step towards these processes that empower people to assist in their own healing. With that in mind, a number of hospitals around the country are making significant investments in the arts. At Harborview Hospital in King County, WA, a major collection of painting, drawing and prints were assembled into an "Art Cart." Shortly after checking into a hospital room at Harborview, an aide appears with the Cart and invites the patient to select a work to hang in the patient's room for the duration of his or her stay. This simple act allows the patient to particularize the space and assert some control over an otherwise hostile and sterile environment.

HOMELESS CAMPS AND SHELTERS

The precise number of people who literally have no roof at all is the subject of endless and largely inconclusive argument between governments who profess to see the homeless as a minor, if annoyingly conspicuous problem, and housing activists, to whom the phenomena is the denial of a basic human right.

DEYAN SUDJIC

The 100 Mile City

One of the enduring urban realities of the past fifteen years has been the inexorable rise in the number of homeless persons in American cities. It is human nature to seek shelter, but for the homeless this quest is always immediate and relentless. Each day finds one waking from one temporary shelter — an entry stoop, under a bridge or culvert, a park bench — only to begin the search the next day. The instinct for a stable, secure and known place often compels them to return to the same temporary shelter — even a cardboard box — over and over again.

Finding home, even if fleeting, infuses pride of place and a sense of belonging. It is a strange twist of circumstance, that on becoming homeless, many will travel miles in search of a particular place in

which to be homeless. Such considerations as weather, family (whether near or far), availability of support services and the attitude of the community toward the homeless all factor into this quest.

Local governments face daunting challenges in their attempt to deal with the problem of homelessness. Simple compassion, not to mention state and federal mandates, compels cities and counties to provide shelter and services. On the other hand, the taxpayers' revolt against public services often leaves government without the necessary resources to do anything more than provide a refuge from the weather. Even that is no simple task. If the municipality has the resources to construct homeless shelters, achieving agreement in the community about where it should be located represents, in many cases, an insurmountable obstacle. No neighborhood is anxious to have this type of social service facility within their bounds. The perception, true or not, is that a homeless shelter will bring undesirable persons near their homes, threatening their sense of security and ultimately, it is feared, reducing the value of their property.

These public perceptions are grounded, in some measure, in reality. Historically, the design of these facilities has not been too sensitive to creating a compatible relationship with the surrounding community. While the problem of locating these facilities will not be entirely relieved by greater sensitivity to community-based design, greater emphasis on community consultation in the design process can only assist in overcoming the "not in my backyard" syndrome associated with these facilities. The public art and design program, through an artist/architect collaboration, could take the lead in facilitating this community-based design when the homeless shelter is designed in Broward County.

THE TEMPORARY CITY: PUBLIC ART AND THE PRESENT MOMENT

*The Three Laws of Building: (1) Build, (2) Build at the lowest possible cost.
(3) If rule number one and rule number two come into conflict, rule
number one takes precedent.*

JOEL GARREAU
Edge City

As cities change their fabric, they erect temporary structures to hide their progress. Wooden sidewalks encased by wooden walls become mainstays for the altering urban landscape. Large wooden canvases flank the front of construction sites. Temporary streets, passageways, and alternate routes interrupt the urban flow with the promise of the architectural wonders to follow.

An ever-changing city carries with it a continual visual and psychological disruption. Such a city becomes a series of temporary cities unable to capture a present moment. For, each present moment contains empty promises of a visual familiarity to follow.

The use of temporary public art projects can serve to regain lost community trust, as well as, to aesthetically improve the visual elements and qualities associated with transition. By including public artists in the creation or embellishment of temporary structures, cities can create a positive and enriching ever-changing landscape that becomes a source of community pride. Everything from rotating public art to temporary murals on those wooden walkways or walls could become venues for social interaction. Whole cities, or individual neighborhoods, community centers, and school children could work together toward the creation of temporary moments which enhance community dialogue. And, in so doing, build a familiarity which will ease transition and mark a present moment.

CAPITAL IMPROVEMENT PROGRAM

Section 2.2

BUDGETS AND PUBLIC ART CALCULATIONS

YEAR	GROUP	PROJECT	EST BUDGET	2% ALLOC	ART	PROG SUPP	MAINT	
1995	B	Collier City Literacy Center	515,000	10,300	7,210	1,545	1,545	
	B	Homeless Facility	2,470,000	49,400	34,580	7,410	7,410	
	B	Concourse A Design	3,731,000	74,620	52,234	11,193	11,193	
	B	Concourse E Design	1,947,000	38,940	27,258	5,841	5,841	
	B	Airport Maintenance Bldg D	1,060,000	21,200	14,840	3,180	3,180	
	B	Cruise Terminal	3,775,000	75,500	52,850	11,325	11,325	
	B	Port Informational Signage	100,000	2,000	1,400	300	300	
			SUB-TOTAL:	13,598,000	271,960	190,372	40,794	40,794
	P	Quiet Water Campsites	360,000	7,200	5,040	1,080	1,080	
	P	Northeast High School	136,000	2,720	1,904	408	408	
	P	Osswald	30,000	600	420	90	90	
			SUB-TOTAL:	526,000	10,520	7,364	1,578	1,578
	H	Major Road Projects (1%)	14,391,880	143,919	100,743	21,588	21,588	
			SUB-TOTAL:	14,391,880	143,919	100,743	21,588	21,588
	R	Street Construction	300,000	3,000	2,100	450	450	
	R	Terminal Roadway Design	1,522,000	15,220	10,654	2,283	2,283	
	R	Eller Drive	3,250,000	32,500	22,750	4,875	4,875	
	R	Various Unincorp Capital	300,000	6,000	4,200	900	900	
	R	Uninc Cap - Roads						
		South County	988,400	19,768	13,838	2,965	2,965	
		Central County	0					
		North Andrews Gardens	5,560	111	78	17	17	
		Riverland	144,020					
		Melrose Park	970	19	14	3	3	
		North County	0	0	0	0	0	
		SUB-TOTAL:	6,510,950	76,619	53,633	11,493	11,493	
	CD	Various Cap	2,950,000	59,000	41,300	8,850	8,850	
	SUB-TOTAL:	2,950,000	59,000	41,300	8,850	8,850		
S	Various Unc Cap	300,000	6,000	4,200	900	900		
S	Uninc Cap - Sidewalks/Landscaping							
	South County	460,310	9,206	6,444	1,381	1,381		
	Central County	0	0	0	0	0		
	North Andrews Gardens	4,220	84	59	13	13		
	Riverland	55,640	1,113	779	167	167		
	Melrose Park	11,100	222	155	33	33		
	North County	0	0	0	0	0		
	SUB-TOTAL:	831,270	16,625	11,638	2,494	2,494		
	TOTALS	38,808,100	578,643	405,050	86,796	86,796		

B - Buildings P - Parks R - Roads T - Transit H - Highways S - Sidewalks CD - Community Development BR - Beach Renourishment

YEAR	GROUP	PROJECT	EST BUDGET	2% ALLOC	ART	PROG SUPP	MAINT
1996	B	Concourse A	6,604,000	132,080	92,456	19,812	19,812
	B	Concourse E	3,448,000	68,960	48,272	10,344	10,344
	B	Cruise Terminal Renovations	3,500,000	70,000	49,000	10,500	10,500
	B	Port Informational Signage	100,000	2,000	1,400	300	300
	B	Main Courthouse Renovation	500,000	10,000	7,000	1,500	1,500
		SUB-TOTAL:	14,152,000	283,040	198,128	42,456	42,456
	P	Miramar Regional Park	3,280,000	65,600	45,920	9,840	9,840
	P	Tradewinds Regional Park	220,000	4,400	3,080	660	660
		SUB-TOTAL:	3,500,000	70,000	49,000	10,500	10,500
	H	Major Road Projects (1%)	2,809,190	28,092	19,664	4,214	4,214
		SUB-TOTAL:	2,809,190	56,184	39,329	8,428	8,428
	R	Street Construction	309,000	3,090	2,163	464	464
	R	Terminal Roadway System	6,595,000	65,950	46,165	9,893	9,893
	R	Perimeter Road Access	328,000	3,280	2,296	492	492
	R	Toll Plaza Upgrades	1,475,000	14,750	10,325	2,213	2,213
	R	North Perry Airport Access	1,100,000	11,000	7,700	1,650	1,650
	R	SE 32nd St/Eisenhower	850,000	8,500	5,950	1,275	1,275
	R	Various Unincorp Capital	300,000	6,000	4,200	900	900
	R	Uninc Cap - roads					
	South County	571,900	11,438	8,007	1,716	1,716	
	Central County	0	0	0	0	0	
	North Andrews Gardens	153,920	3,078	2,155	462	462	
	Riverland	0	0	0	0	0	
	Melrose Park	7,920	158	111	24	24	
	North County	11,150	223	156	33	33	
	SUB-TOTAL:	11,701,890	234,038	163,826	35,106	35,106	
T	Mass Transit - Hollywood Transfer Sta	1,500,000	30,000	21,000	4,500	4,500	
	SUB-TOTAL:	1,500,000	30,000	21,000	4,500	4,500	
BR	Beach Renourishment	59,390	1,188	831	178	178	
	SUB-TOTAL:	59,390	1,188	831	178	178	
CD	Various Cap	2,802,500	56,050	39,235	8,408	8,408	
	SUB-TOTAL:	2,802,500	56,050	39,235	8,408	8,408	
S	Various Unc Cap	300,000	6,000	4,200	900	900	
S	Uninc Cap - Sidewalks/Landscaping						
	South County	266,340	5,327	3,729	799	799	
	Central County	5,860	117	82	18	18	
	North Andrews Gardens	116,650	2,333	1,633	350	350	
	Riverland	0	0	0	0	0	
	Melrose Park	120,150	2,403	1,682	360	360	
	North County	19,860	397	278	60	60	
	SUB-TOTAL:	828,860	16,577	11,604	2,487	2,487	
	TOTALS	37,353,830	747,077	522,954	112,061	112,061	

YEAR	GROUP	PROJECT	EST BUDGET	2% ALLOC	ART	PROG SUPP	MAINT
1997	B	Wiles Road Library	731,100	14,622	10,235	2,193	2,193
	B	Main Courthouse Renovation	535,000	10,700	7,490	1,605	1,605
	B	Concourse A	13,605,000	272,100	190,470	40,815	40,815
	B	Concourse E	12,000,000	240,000	168,000	36,000	36,000
	B	Port Informational Signage	100,000	2,000	1,400	300	300
		SUB-TOTAL:	26,971,100	539,422	377,595	80,913	80,913
	P	Miramar Regional Park	2,070,000	41,400	28,980	6,210	6,210
		SUB-TOTAL:	2,070,000	41,400	28,980	6,210	6,210
	H	Major Road Projects (1%)	22,130,630	221,306	154,914	33,196	33,196
		SUB-TOTAL:	22,130,630	221,306	154,914	33,196	33,196
	R	Terminal Roadway System	5,573,000	55,730	39,011	8,360	8,360
	R	Ravenswood Plan	3,377,000	67,540	47,278	10,131	10,131
	R	Various Unincorp Capital	300,000	6,000	4,200	900	900
		Street Construction	318,270	3,183	2,228	477	477
	R	Uninc Cap - Sidewalks/Landscaping					
		South County	441,140	8,823	6,176	1,323	1,323
		Central County	0	0	0	0	0
		North Andrews Gardens	474,870	9,497	6,648	1,425	1,425
		Riverland	176,870	3,537	2,476	531	531
		Melrose Park	21,690	434	304	65	65
	North County	0	0	0	0	0	
	SUB-TOTAL:	10,682,840	154,744	108,321	23,212	23,212	
CD	Various Cap	2,662,380	53,248	37,273	7,987	7,987	
	SUB-TOTAL:	2,662,380	53,248	37,273	7,987	7,987	
S	Various Unc Cap	300,000	6,000	4,200	900	900	
S	Uninc Cap - Sidewalks/Landscaping						
	South County	205,450	4,109	2,876	616	616	
	Central County	59,760	1,195	837	179	179	
	North Andrews Gardens	359,880	7,198	5,038	1,080	1,080	
	Riverland	68,330	1,367	957	205	205	
	Melrose Park	169,250	3,385	2,370	508	508	
	North County	0	0	0	0	0	
	SUB-TOTAL:	1,162,670	23,253	16,277	3,488	3,488	
	TOTALS	65,679,620	1,033,373	723,361	155,006	155,006	

B = Buildings P = Parks R = Roads T = Transit H = Highways S = Sidewalks CD = Community Development BR = Beach Renourishment

YEAR	GROUP	PROJECT	EST BUDGET	2% ALLOC	ART	PROG SUPP	MAINT	
1998	B	Wiles Road Library	1,908,900	38,178	26,725	5,727	5,727	
	B	Main Courthouse Renovation	535,000	10,700	7,490	1,605	1,605	
	B	Concourse A	9,874,000	197,480	138,236	29,622	29,622	
	B	Concourse E	258,000	5,160	3,612	774	774	
	B	Port Informational Signage	100,000	2,000	1,400	300	300	
			SUB-TOTAL:	12,675,900	253,518	177,463	38,028	38,028
	P	Easterlin Park Shelter	45,000	900	630	135	135	
	P	Pompano Highlands	66,000	1,320	924	198	198	
			SUB-TOTAL:	111,000	2,220	1,554	333	333
	H	Major Road Projects (1%)	7,173,570	71,736	50,215	10,760	10,760	
			SUB-TOTAL:	7,173,570	71,736	50,215	10,760	10,760
	R	Street Construction	327,820	3,278	2,295	492	492	
	R	Various Unincorp Capital	300,000	6,000	4,200	900	900	
	R	Uninc Cap - Sidewalks/Landscaping						
		South County	15,470	309	217	46	46	
		Central County	0	0	0	0	0	
		North Andrews Gardens	409,120	8,182	5,728	1,227	1,227	
		Riverland	281,740	5,635	3,944	845	845	
		Melrose Park	43,310	866	606	130	130	
		North County	0	0	0	0	0	
			SUB-TOTAL:	1,377,460	24,271	16,990	3,641	3,641
	BR	Beach Renourishment	1,979,570	39,591	27,714	5,939	5,939	
			SUB-TOTAL:	1,979,570	39,591	27,714	5,939	5,939
CD	Various Cap	2,529,300	50,586	35,410	7,588	7,588		
		SUB-TOTAL:	2,529,300	50,586	35,410	7,588	7,588	
S	Various Unc Cap	300,000	6,000	4,200	900	900		
S	Uninc Cap - Sidewalks/Landscaping							
	South County	7,200	144	101	22	22		
	Central County	131,240	2,625	1,837	394	394		
	North Andrews Gardens	310,040	6,201	4,341	930	930		
	Riverland	108,840	2,177	1,524	327	327		
	Melrose Park	297,930	5,959	4,171	894	894		
	North County	0	0	0	0	0		
		SUB-TOTAL:	1,155,250	23,105	16,174	3,466	3,466	
		TOTALS	27,002,050	465,027	297,805	63,815	63,815	

B - Buildings P - Parks R - Roads T - Transit H - Highways S - Sidewalks CD - Community Development BR - Beach Renourishment

YEAR	GROUP	PROJECT	EST BUDGET	2% ALLOC	ART	PROG SUPP	MAINT
1999	B	Main Courthouse Renovation	535,000	10,700	7,490	1,605	1,605
	B	Concourse F	1,692,000	33,840	23,688	5,076	5,076
	B	Cruise Terminal	6,000,000	120,000	84,000	18,000	18,000
	B	Port Informational Signage	100,000	2,000	1,400	300	300
	B	African American Library	242,500	4,850	3,395	728	728
		SUB-TOTAL:	8,569,500	171,390	119,973	25,709	25,709
	P	Easterlin Park	660,000	13,200	9,240	1,980	1,980
	P	Markham Park	137,000	2,740	1,918	411	411
	P	West Lake Miller Tract	44,000	880	616	132	132
	P	North Andrews Gardens	50,000	1,000	700	150	150
	P	Oswald	15,000	300	210	45	45
		SUB-TOTAL:	906,000	18,120	12,684	2,718	2,718
	H	Major Road Projects (1%)	11,412,500	114,125	79,888	17,119	17,119
		SUB-TOTAL:	11,412,500	114,125	79,888	17,119	17,119
	R	Street Construction	337,650	3,377	2,364	506	506
	R	Port People Mover	1,250,000	25,000	17,500	3,750	3,750
	R	Various Unincorp Capital	300,000	6,000	4,200	900	900
	R	Uninc Cap - Sidewalks/Landscaping					
		South County	0	0	0	0	0
		Central County	0	0	0	0	0
		North Andrews Gardens	211,350	4,227	2,959	634	634
		Riverland	281,740	5,635	3,944	845	845
		Melrose Park	27,590	552	386	83	83
		North County	0	0	0	0	0
		SUB-TOTAL:	2,408,330	44,790	31,353	6,719	6,719
	CD	Various Cap	2,403,000	48,060	33,642	7,209	7,209
	SUB-TOTAL:	2,403,000	48,060	33,642	7,209	7,209	
S	Various Unc Cap	300,000	6,000	4,200	900	900	
S	Uninc Cap - Sidewalks/Landscaping						
	South County	0	0	0	0	0	
	Central County	131,240	2,625	1,837	394	394	
	North Andrews Gardens	160,170	3,203	2,242	481	481	
	Riverland	108,840	2,177	1,524	327	327	
	Melrose Park	215,260	4,305	3,014	646	646	
	North County	0	0	0	0	0	
	SUB-TOTAL:	915,510	18,310	12,817	2,747	2,747	
	TOTALS	26,614,840	414,795	290,357	62,219	62,219	

B - Buildings P - Parks R - Roads T - Transit H - Highways S - Sidewalks CD - Community Development BR - Beach Renourishment

The following projects plan designates public art opportunities for Broward County, Florida. These projects are the major CIP projects which have been identified as part of the County's capital development program during the years 1995 through 1999, using the two percent (2%) calculation for eligible capital construction projects, under the proposed ordinance. Identified opportunities are listed in order of when they occur in the County's five year Capital Plan. For instance, those projects planned for the earliest completion date will be listed first and those with later completion dates will be listed in the order of projected completion. Eligible projects that are not listed are recommended to be added to the public art and design pooled funds. In the event that construction schedules are amended or delayed, the consultants recommend the implementation of the Public Art and Design projects on the modified schedule. Soon after the Public Art and Design Committee is reconstituted, they should look at the projects listed in the Appendix (Design Team Projects), to determine if they wish to utilize pooled funds to complete any of those projects.

COLLIER LIBRARY LITERACY CENTER

LOCATION: 2800 Northwest 9th Court, Pompano Beach.

PROJECT/SITE DESCRIPTION: Fiscal year 1995 funding will provide for expansion and renovation of this library in order to create a literacy center. This project will provide a computer tutor room and an enclosed adult study area, in order to facilitate the library's literacy programs.

SPECIAL CONSIDERATION FOR ARTISTS: Artists who wish to participate in this expansion effort should consider the facility's intent and create integrated artworks which respond to the needs and use of the site. For instance, video, sound, or visual artists could create works which provide educational interaction for facility users such as computer, audio or video programming. In addition, interested artists may want to create works which aesthetically enhance the environment and make it more conducive to the learning process.

SELECTION PROCESS: Open Call to South Florida artists.

TIMELINE: 1995.

ART ALLOCATION: \$7,210. The Public Art Committee should consider augmenting this allocation in order to achieve a project budget of at least \$20,000.

FUNDING SOURCE: General Fund; Library.

MAIN COURTHOUSE RENOVATIONS

LOCATION: Main Courthouse.

PROJECT/SITE DESCRIPTION: The Judicial Master Plan will be completed in 1994 with the construction of the remaining 1987 Bond Projects. The 1987 general obligation bond issue provided funding for the renovation of the Main Courthouse fifth, sixth, and seventh floors, construction of a judicial connector, and for renovations of the remainder of the existing courthouse.

The Construction Management Division is currently creating a master plan for renovation of the vacated space in the Main Courthouse. Fiscal year 1995 through 1999 funds will be used to renovate the vacated spaces in the Main Courthouse facility. Examples of anticipated improvements are the following: second floor alterations for future Clerk of Courts space, and renovations for Juvenile Courts, State Attorney, and future courtrooms.

SPECIAL CONSIDERATION FOR ARTISTS: It is anticipated that the selected artist will work in collaboration with County officials and members of the judicial system to create works which are either educational in nature or which contribute to the intent and usage of the facility. Works which are historical in nature or works which are narrative or thematic will be strongly considered. Works which highlight the legal and/or judicial system will also be considered. Because this is a renovation project, the selected artist should consider any additional functional elements to be added to the space such as seating areas, columns, floor and wall surfaces as possible venues for expression. Budgets already including these elements should be studied for possible enhancement to the art program budget.

SELECTION PROCESS: Open Call to South Florida artists. Limited or Invitational Call to artists outside the area.

NUMBER OF COMMISSIONS: 1.

TIMELINE: 1996-1999.

ART ALLOCATION: \$29,470 (\$7,000 fiscal year 1996, \$7,470 fiscal year 1997, \$7,470 fiscal year 1998, \$7,470 fiscal year 1999).

FUNDING SOURCE: General Fund; CJ/PS.

FACILITIES IMPROVEMENT PROGRAM

LOCATION: Various non-enterprise County facilities.

PROJECT/SITE DESCRIPTION: The facility improvement program is utilized for improvement needs in County facilities utilizing both in-house staff and outside contracts. The uses of this funding may range from installing new carpet to upgrading an electrical system to adding new partitions or painting an office. The annual allocation represents an effort to care for and improve aging County facilities. Some of the projects that are included in fiscal year 1995 are painting and sealing the Judicial Complex West Parking Garage, relocation and renovation for the 13th Street auto tag facility to the West Dixie building, and tree replacement at the Main Library and Judicial Complex. Because these funds are utilized for improvements to non-enterprise supported facilities only, available resources are generated in one pooled fund for prioritized distribution.

SPECIAL CONSIDERATION FOR ARTISTS: Tree replacement efforts at the Main Library and Judicial Complex offer an opportunity for artist involvement. The creation of artist designed tree grates and guards as well as surrounding planting schemes could make way for community and artist involvement efforts on various levels. It is suggested that a design competition occur in which artists submit designs for grates, guards, and planting schemes. These designs will in effect be juried and competition "winners" will be paid an honorarium. Remaining funds will cover the cost of engaging a pattern maker to transfer designs from their submitted state into molds which can be fabricated by a local manufacturer. The winning designs will then be incorporated into the tree replacement efforts.

SELECTION PROCESS: Design competition — Open Call to South Florida artists only.

TIMELINE: 1995-1999.

ART ALLOCATION: \$36,400 (\$8,400 fiscal year 1995, \$7,000 fiscal year 1996, \$10,000 fiscal year 1997, \$7,000 fiscal year 1998, \$7,000 fiscal year 1999).

FUNDING SOURCE: General Fund; General Government.

HOMELESS FACILITY

LOCATION: Not yet determined.

PROJECT/SITE DESCRIPTION: FY 1995 will provide for land, design, art, and construction of a shelter for the County's homeless population. The \$2.5 million is supported by fund balance from fiscal year 1994, which was appropriated to a reserve for this purpose. It will be added to \$500,000 in HUD grant funds which have been set aside for this project.

SPECIAL CONSIDERATION FOR ARTISTS: It is recommended that the selected artist(s) undergo a design charrette with County officials and other designated individuals, including representation from the homeless population, in order to gain insight on County and homeless population needs and concerns. Because of its mild and warm climate, Broward County contains a large homeless population. The Homeless Facility is an attempt to provide sanctuary and restore pride in Broward's homeless citizens. The selected artist(s) will create works which respond to the needs of this silent population in an attempt to lessen their plight and offer situations which enhance their self-esteem. It is anticipated that the selected artist(s) will work in collaboration with county officials to create works which can be integrated into the overall facility — its spirit and intent. The creation of discrete works may occur; however, special consideration will be given to artists who consider the entire social, environmental, and psychological issues associated with the project and suggest ways and/or works which "heal" and/or "care for" these issues.

Inevitably the location of facilities such as the homeless shelter are a matter of much controversy in the community. While nearly all accept the need for such facilities, few will accept them in "their backyard." The artist and the design team should use the public art and design opportunity to work with the designated community to create appropriate "buffers" and aesthetically pleasing structures to allay community fears about the impact of the project on neighborhood property values.

SELECTION PROCESS: Limited call to artists with design team experience.

TIMELINE: 1995.

ART ALLOCATION: \$34,580.

FUNDING SOURCE: General; Hospitals.

FORT LAUDERDALE/HOLLYWOOD INTERNATIONAL AIRPORT

LOCATION: South Fort Lauderdale/Dania.

PROJECT/SITE DESCRIPTION: The current Airport Master Plan was approved by the Board of County Commissioners in March, 1994. This plan recommends over \$740 million in capital projects for the Aviation Department through the year 2003. The recommendations are based on projections that total passengers going through the airport will increase from the current level of nine million per year to 20 million per year by the year 2012.

In fiscal years 1995 through 1999, approximately \$505 million in capital projects are planned at the airport. Fueled by dramatic growth in 1994, design and first year construction costs for a second parking garage will be funded in fiscal year 1995. This project will add approximately 3,000 spaces by 1998.

Design costs for two new concourses (A and E) are also funded in fiscal year 1995. Concourse A will be located between Terminals 2 and 3. Each concourse will add between eight and ten gates, passenger circulation areas, airline support and operational space, concessions, and related equipment.

An extensive drainage rehabilitation project will begin in fiscal year 1995. This project involves the replacement of all existing open swale drainage ditches on public use airport areas with covered storm drain pipes, in order to improve safety. Also included in this project is topographic mapping and additional analysis to identify future drainage system requirements.

In fiscal year 1996, construction will begin on creating Taxiway "A", which will parallel the existing main runway. This project will construct the taxiway, holding areas, and an associated connector taxiway, all in an effort to enhance the efficiency of the main runway in accordance with the current airport master plan.

An energy performance contract is planned for fiscal year 1996. Performance contracting is a new method of financing upgrades to air conditioning, lights, and other energy-related equipment. An Energy Service Company (ESCO) selected by the County performs an audit of the project buildings to determine the amount of energy savings which will be realized through equipment upgrades. The simple payback is expected to be 3-5 years with estimated annual savings of approximately 25 percent of the utility budget.

The largest of Aviation's projects is the expansion of the South Runway from 5,276 feet to 9,000 feet in length. While the runway proper is not subject to the public art and design allocation, that portion of the project where the runway will pass over the freeway should be considered. This overpass will be a major urban design element and will serve, if visually pleasing, as a gateway to the airport.

SPECIAL CONSIDERATION FOR ARTISTS: A team of artists are currently under commission to create a master plan for public art for Fort Lauderdale/Hollywood International Airport and the connection to Port Everglades. The massive improvement efforts resulting from the Airport Master Plan initiated the need for a public art master plan. The commissioned artists will be working in close collaboration with the Department of Aviation and Port Everglades to seek out and create opportunities for public art involvement in the improvement efforts highlighted in the Airport Master Plan and any Port Everglades projects that may directly affect the airport. It is anticipated that the public art moneys designated below will be pooled into one fund and that artists will reassign dollar amounts to those projects designated through the public art master plan effort.

Once opportunities for public art inclusion have been identified, a second phase of commissioning will occur. The artists currently commissioned to create the master plan may or may not continue into this second phase depending on the transitional efforts necessary to ensure adherence to the master plan. The master plan artists will be expected to reapply for consideration for master plan designated opportunities.

SELECTION PROCESS: To be determined in Airport/Port Art Master Plan.

NUMBER OF COMMISSIONS: To be determined in Airport/Port Art Master Plan.

TIMELINE:

- 1995 — Apron Improvements Drainage, Design - Various Facilities.
- 1996 — Apron Improvements, Construction — Various Facilities/Roadways, Relocation - Maintenance Building, Toll Plaza Upgrades.
- 1997 — Construction - Various Facilities/Roadways, Ravenswood Area Improvements.
- 1998 — Construction - Various Facilities.
- 1999 — Concourses F and G - Pavement Construction.

ART PROJECTS / BUDGETS: \$832,649.

TERMINAL 3 BAGGAGE CLAIM

Art Allocation: \$50,000 (previous allocation from project 80s construction).

CONCOURSE A

Art Allocation: \$300,286 (\$17,360 fiscal year 1995, \$92,456 fiscal year 1996; \$190,470 fiscal year 1997).

CONCOURSE E

Art Allocation: \$225,372 (\$9,100 fiscal year 1995, \$48,272 fiscal year 1996, \$168,000 fiscal year 1997).

DESIGN/CONSTRUCTION: VARIOUS FACILITIES/ROADWAYS

Art Allocation: \$98,126.

RAVENSWOOD AREA IMPROVEMENTS

Art Allocation: \$47,540.

TOLL PLAZA UPGRADES

Art Allocation: \$10,325.

CONCOURSE F RENOVATION

Art Allocation: \$84,000.

FUNDING SOURCE: Enterprise; Airport.

PORT EVERGLADES GENERAL INFRASTRUCTURE

LOCATION: Port Everglades.

PROJECT/SITE DESCRIPTION: In fiscal year 1995, Port funds are available to match the proposed ISTE A grant for the Eller Drive project which includes four lanes replacing two lanes, contingent upon receiving federal grant funding of which the Port is required to provide 20 percent of the total

cost. Funding is also provided in fiscal year 1996 to improve SE 32nd Street from Eisenhower Boulevard to 19th Avenue.

Funding is provided in fiscal years 1995-1997 for regulatory requirements in connection with Port development and for support of mitigation monitoring and other on-going environmental programs.

Funding is provided in fiscal years 1995-1999 for miscellaneous infrastructure improvements, port informational signage, and installation of chain link security fencing as required by Port operations.

Funding is provided in fiscal years 1995, 1996, and 1998 for ship fender upgrades and replacements of fender systems.

In fiscal year 1999, funds are provided to begin retrofitting Port terminal buildings and/or the parking garage to accommodate a Port/Airport People Mover System.

SPECIAL CONSIDERATION FOR ARTISTS: As part of a combined focus with Fort Lauderdale/Hollywood International Airport, a team of artists has been engaged to create a public art master plan. The plan will include Eller Drive as one of the key public art opportunities. Art moneys specifically available for Port Everglades could be used to further the enhancement efforts proposed in the master plan.

SELECTION PROCESS: To be determined in Airport/Port Art Master Plan.

NUMBER OF COMMISSIONS: To be determined in Airport/Port Art Master Plan.

TIMELINE: 1995 — Fender Replacement, Eller Drive Widening. 1996 — Fender Replacement, SE 32nd St./Eisenhower Blvd. to 19th Ave. 1995-1997 — Environmental Services and Support. 1995-1999 — Miscellaneous Infrastructure Improvements, Port Informational Signage, Security Fencing. 1998 — Fender Replacement. 1999 — Port/Airport People Mover.

ART ALLOCATION: \$108,234 (\$58,170 fiscal year 1995, \$18,718 fiscal year 1996, \$7,896 fiscal year 1997, \$6,650 fiscal year 1998, \$16,800 fiscal year 1999).

FUNDING SOURCE: Enterprise; Port Everglades.

PORT EVERGLADES PASSENGER FACILITIES

LOCATION: Port Everglades.

PROJECT/SITE DESCRIPTION: In fiscal year 1995, funds will be used to expand cruise terminal #2 at Northport. In fiscal year 1996, funding is provided to renovate cruise terminal #19 (expand the terminal space and add a second passenger loading bridge) to accommodate year-round sailing of a mega-cruise ship. Funding is provided in fiscal years 1995-1999 to provide improvements to existing Port buildings such as roof replacements, overhead doors, fire safety code requirements, and interior refurbishment. This funding is for all building improvements, but the majority is for passenger facilities. Funding is included in fiscal year 1999 for construction of a 10th cruise terminal within building 329 at Port Everglades to accommodate the growth in the cruise industry and anticipated ferry service.

SPECIAL CONSIDERATION FOR ARTISTS: It is anticipated that the selected artist(s) will create designs for integrated artworks in the facility improvement and expansion efforts. Special consideration will be given to artworks which consider the tourist nature of the facilities and create works which respond to the fleeting attention span of visitors, as well as works which provide insight into the port's history and spirit of place. Works which are narrative, historic, or educational will be considered. The creation of floor patterns, wall patterns, seating areas, sound works, video works, and other interactive works will be considered. Works which directly respond to issues of place, or aid in orienting visitors such as signage and directional elements will also be considered.

SELECTION PROCESS: Open Call to South Florida artists. Limited Call to artists outside the area.

NUMBER OF COMMISSIONS: 2 to 4.

TIMELINE: 1995-1999.

ART ALLOCATION: \$208,400 (\$60,900 fiscal year 1995, \$52,500 fiscal year 1996, \$3,850 fiscal year 1997, \$3,850 fiscal year 1998, \$88,200 fiscal year 1999).

FUNDING SOURCE: Enterprise; Port Everglades.

SOUTH COUNTY INFRASTRUCTURE

LOCATION: Carver Ranches, Miami Gardens, Utopia and Lake Forest, all located between Pembroke Road, I-95, SW 32nd/40th Avenue, State Road 7 and the Dade County line.

PROJECT/SITE DESCRIPTION: This project includes infrastructure improvements to the above areas. It will be funded from a combination of sources including utility taxes, gas taxes, community development block grants, and other grant funds. The portion of the project cost funded with Community

Development Block Grant funds and water and sewer bond proceeds are included in the Water and Wastewater and the Community Development Capital budgets.

This massive project will be constructed in five phases comprising 12 sections with each phase taking approximately 18 months to construct. The existing water system will be upgraded to include fire hydrants every 600 feet, and water main and distribution lines replaced based on need in order to improve water pressure and fire flow volume. A new sanitary sewer system will be installed including a master pump station, 12 lift stations and force mains. These improvements are shown as part of the Water and Wastewater capital program. The new drainage system will include sodded drainage swales, exfiltration culverts and catch basins along the roadways to ensure that runoffs are of good quality. The County plans to acquire a neighboring lake property to store the stormwater runoff. The drainage improvements are included within the County's adopted comprehensive plan.

Roadways will be reconstructed when necessary, or resurfaced after the installation of the underground utilities. This will also enable the adjustment of high and low points in the road to reduce the cost of the drainage system. Five foot sidewalks will be installed on both sides of the roadways. Landscaping will be installed at entry points to each community and on collection roads. Construction estimates do not include sewer connection fees and capital recovery costs. Improvements to other facilities include irrigation and landscaping at McTyre Park.

The County plans to take advantage of the opportunity provided by State road construction projects on Pembroke Road, Hallandale Beach Blvd. and State Road 7 to coordinate a comprehensive effort with the State and several cities to minimize construction and land acquisition costs, and to obtain the maximum amount of state aid for the project.

SPECIAL CONSIDERATION FOR ARTISTS: The selected artist(s) will work in close collaboration with County officials and neighborhood organizations to mitigate any concerns or issues surrounding this infrastructure improvement effort. Based on these efforts, the artist(s) will create or enhance design and facility improvements and/or create discrete works which directly respond to the infrastructure improvement efforts. Artists who work with environmental and large infrastructure issues will be strongly considered, as will artists who have a proven track record in communicating and working with neighborhoods and communities to develop works which not only create a sense of place, but enrich community spirit and pride. The selected artist(s) will be involved in two phases: Impact on overall design efforts and improvements; and identification of artworks which will consider social, environmental, and infrastructure impact concerns. The selected artist(s) will be involved for the life of the infrastructure improvement efforts outlined above.

SELECTION PROCESS: Limited or Invitational Call to South Florida artists. Invitational Call or Direct Selection of artists outside the area.

NUMBER OF COMMISSIONS: TBD depending upon budget calculation.

TIMELINE: 1995 — Design, Land Acquisition, and Park Improvements; 1995-1999 — Drainage Construction, Pavement Reconstruction and Sidewalk Construction.

ART ALLOCATION: TBD in accordance with final ordinance provisions.

FUNDING SOURCE: Unincorporated Broward County.

CENTRAL COUNTY INFRASTRUCTURE

LOCATION: Central County unincorporated area neighborhoods of Washington Park, Franklin Park, Boulevard Gardens, Lake Tahoe, and Rock Island located between Broward and Sunrise Boulevards I-95 and NW 31st Avenue, just west of the City of Fort Lauderdale.

PROJECT/SITE DESCRIPTION: This project includes infrastructure improvements within the Central County unincorporated area neighborhoods of Washington Park, Franklin Park, and Boulevard Gardens, as well as re-graded and sodded swales and additional sidewalk construction to complete pedestrian systems at Lake Tahoe and Rock Island. Drainage improvements with this neighborhood were completed in 1993.

This project will be funded from a combination of sources including utility taxes, gas taxes, community development block grants, and other grant funds. The portion of the project cost funded with Community Development Block Grant funds is shown in the Community Development Capital Program. The Master Plan for improved drainage, pavement improvements, sidewalks and landscaping is expected to be completed in fiscal year 1996. The project is expected to be during fiscal year 1997 with construction of infrastructure beginning in 1998 and continuing through 1999. These neighborhoods are within the City of Fort Lauderdale's utility service area. County staff will work with the City to attempt to concurrently upgrade the existing water and sewer systems. The new drainage system will include sodded drainage swales, exfiltration culverts and catch basins along the roadways.

It is anticipated that roadways will be reconstructed or resurfaced. Five foot sidewalks will be installed on both sides of the roadway. Entry points to the communities will feature landscaped signs. Improvements to other facilities and parks include: a new lighted basketball court and a playground at Franklin Park; a new lighted basketball court at Delevoe Park; and acquisition of land for additional parking at Delevoe Park.

County staff has been working with the City of Fort Lauderdale to develop a coordinated economic development plan for the area. The plan will likely include the establishment of a tax increment district, additional affordable housing programs, the redevelopment of the 6th Street corridor, and the construction of the 7th/9th connector has been included in the County's Capital program.

SPECIAL CONSIDERATION FOR ARTISTS: Initial involvement of an artist or artists will require community development and County coordination to create works or integrated designs which enhance

these improvement efforts. In addition the selected artist(s) will be involved in the master planning phase for improvement efforts.

The selected artist(s) will work in close collaboration with County officials and neighborhood organizations to mitigate any concerns or issues surrounding infrastructure improvement efforts and to enhance park improvement objectives. Artists who work with environmental and large infrastructure issues will be strongly considered, as will artists who have a proven track record in communicating and working with neighborhoods and communities to develop works which not only create a sense of place, but which enrich community spirit and pride.

SELECTION PROCESS: Limited Call to South Florida artists. Limited or Invitational Call to artists outside the area.

NUMBER OF COMMISSIONS: TBD based on budget calculation.

TIMELINE: 1995 — Park Improvements; 1996 — Master Plan; 1997 — Design, Other Facility Improvements; 1998-1999 — Drainage Construction, Pavement Reconstruction, and Sidewalk Construction.

ART ALLOCATION: TBD based on final ordinance provisions.

FUNDING SOURCE: Unincorporated Broward County.

NORTH ANDREWS GARDENS INFRASTRUCTURE

LOCATION: North Andrews Gardens neighborhood located between Cypress Creek and Prospect Roads, I-95 and Dixie Highway.

PROJECT/SITE DESCRIPTION: This project will be funded from a combination of sources including utility taxes, gas taxes and other grant funds. The Master Plan for improved drainage, pavement reconstruction, sidewalks, landscaping, upgraded water service and new sewer service is expected to be completed during fiscal year 1995. This project is expected to be designed during fiscal year 1995 and 1996 with construction beginning in 1997 and continuing through 1998.

The existing water system will be upgraded to include fire hydrants every 600 feet, and water main and distribution line replacements based on need in order to improve water pressure. A new sanitary sewer system will be installed including a master pump station, lift stations and force mains. These improvements are shown as part of the Water and Wastewater capital program. The new drainage system will include sodded drainage swales, exfiltration culverts and catch basins along the roadways. The drainage improvements are required per the County's adopted comprehensive plan.

Roadways will be replaced if necessary as a result of construction of underground utilities. If needed, five foot sidewalks will be installed on both sides of the roadway. Entry points to the community will feature landscaping improvements.

A portion of the neighborhood is included within the Fort Lauderdale utility service area. County staff will work with the City to attempt to concurrently upgrade the water and install sewer systems. Construction estimates do not include sewer connection costs and capital recovery fees.

SPECIAL CONSIDERATION FOR ARTISTS: Initial involvement of an artist or artists will require community development and County coordination to create works or integrated designs which enhance these improvement efforts. In addition the selected artist(s) will be considered for commissioned projects.

The selected artist(s) will work in close collaboration with County officials and neighborhood organizations to mitigate any concerns or issues surrounding infrastructure improvement efforts and to enhance park improvement efforts. Artists who work with environmental and large infrastructure issues will be strongly considered, as will artists who have a proven track record in communicating and working with neighborhoods and communities to develop works which not only create a sense of place, but which enrich community spirit and pride.

SELECTION PROCESS: Open Call to South Florida artists. Limited or Invitational Call to artists outside the area.

NUMBER OF COMMISSIONS: TBD based on budget calculation.

TIMELINE: 1995-1996 — Design; 1997-1998 — Drainage construction, Pavement Reconstruction, and Sidewalk Construction.

ART ALLOCATION: TBD based on final ordinance provisions.

RIVERLAND VILLAGE INFRASTRUCTURE

LOCATION: Area south of Davie Blvd, west of I-95, & east of State Rd 7.

PROJECT/SITE DESCRIPTION: The Chula Vista Canal outfall will be improved during fiscal year 1995 so that rainfall runoff collected in the eastern portion of Riverland Village can be quickly and efficiently drained. The design for the remaining drainage, improvements and sidewalks is expected to be underway during fiscal year 1997. The remaining portion of the project is expected to be constructed during fiscal years 1998 and 1999. These neighborhoods are within the City of Fort Lauderdale's utility service area. County staff will work with the City to attempt to concurrently upgrade the existing water and sewer systems. The new drainage system will include sodded drainage swales, exfiltration culverts and catch basins along the roadways. Five foot sidewalks will be installed on both sides of the roadway. Entry points to the community will feature landscaped signs.

SPECIAL CONSIDERATION FOR ARTISTS: Initial involvement of an artist or artists will involve community development and County coordination to create works or integrated designs which enhance these improvement efforts. The selected artist(s) will work in close collaboration with County officials and neighborhood organizations to mitigate any concerns or issues surrounding infrastructure improvement efforts and enhance park improvement objectives. Artists who work with environmental and large infrastructure issues will be strongly considered, as will artists who have a proven track record in communicating and working with neighborhoods and communities to develop works which not only create a sense of place, but which enrich community spirit and pride.

SELECTION PROCESS: Open Call to South Florida artists. Limited or Invitational Call to artists outside the area.

NUMBER OF COMMISSIONS: TBD based on budget calculation.

TIMELINE: 1995 — Canal Restoration; 1997 — Design; 1998-1999 — Drainage Construction and Sidewalk Construction.

ART ALLOCATION: TBD based on final ordinance provisions.

FUNDING SOURCE: Unincorporated Broward County.

MELROSE PARK/BROWARD ESTATES INFRASTRUCTURE

LOCATION: Area in the unincorporated area south of Sunrise Boulevard, west of I-95, east of State Road 7, and North of Davie Boulevard.

PROJECT/SITE DESCRIPTION: The design for improved drainage, pavement improvements, landscaping and sidewalks is expected to begin fiscal year 1995. The project is expected to be constructed during fiscal years 1997 and 1998. This project is scheduled in conjunction with Water and Wastewater capital improvements in the same area. This project will be funded with utility taxes and gas taxes. The new drainage system will include sodded drainage swales, exfiltration culverts and catch basins along the roadways. Roadways will be replaced, if necessary, as a result of construction of underground utilities. If needed, five foot sidewalks will be installed on both sides of the roadway. Entry points to the community will feature landscaping improvements.

SPECIAL CONSIDERATION FOR ARTISTS: Initial involvement of an artist or artists will require community development and County coordination to create works or integrated designs which enhance these improvement efforts. The selected artist(s) will work in close collaboration with County officials and neighborhood organizations to mitigate any concerns or issues surrounding infrastructure improvement efforts and to enhance park improvement objectives. Artists who work with environmental and large infrastructure issues will be strongly considered, as will artists who have a proven track record in communicating and working with neighborhoods and communities to develop works which not only create place, but which enrich community spirit and pride.

SELECTION PROCESS: Open Call to South Florida artists. Limited or Invitational Call to artists outside the area.

NUMBER OF COMMISSIONS: TBD based on budget calculation.

TIMELINE: 1995-1996 — Design; 1997-1999 — Drainage Construction, Sidewalk Construction, and Pavement Reconstruction.

ART ALLOCATION: TBD based on final ordinance provisions.

FUNDING SOURCE: Unincorporated Broward County.

NORTH COUNTY INFRASTRUCTURE

LOCATION: North County unincorporated area neighborhoods of Pompano Beach Highlands and Collier Manor/Cresthaven both located in the unincorporated area north of Copans Road, east of I-95 and West of Federal Highway.

PROJECT/SITE DESCRIPTION: This project will include a study of infrastructure improvement needs in the above locations. Once the study is complete, a plan for funding necessary infrastructure improvements will be developed.

SPECIAL CONSIDERATION FOR ARTISTS: The selected artist(s) will be involved in the above mentioned study.

SELECTION PROCESS: Direct Selection.

TIMELINE: 1996.

ART ALLOCATION: TBD based on final ordinance provisions.

FUNDING SOURCE: Unincorporated Broward County.

NEIGHBORHOOD PARKS

LOCATION: 30 park sites throughout the County.

PROJECT/SITE DESCRIPTION: Fiscal year 1995 marks the eleventh year of the capital program to upgrade municipal service district parks. The Parks and Recreation Division currently maintains 30 park sites in the unincorporated area:

North Andrews Gardens: Funding includes \$50,000 in fiscal year 1999 for a new shelter;

North Broward: Funding includes \$25,000 for lake area improvements funded by impact fees in fiscal year 1995;

Northeast High School: Funding includes \$136,000 for restrooms and a concession area in fiscal year 1995, \$50,000 for irrigation in fiscal year 1996, and \$95,000 for new lights in fiscal year 1999;

Osswald: Funding includes \$70,000 for land in fiscal year 1995 and \$15,000 for a new netball court in fiscal year 1999;

Pompano: Funding includes \$30,000 for a racquetball court in fiscal year 1995;

Pompano Beach Highlands: Funding includes \$66,000 for a picnic shelter and landscaping in fiscal year 1998;

Sandspur: Funding includes \$66,000 for landscaping in fiscal year 1998;

Sunshine Ranches: Funding includes \$280,000 over three years beginning in fiscal year 1995 for the lease purchase of land for an unstaffed equestrian facility;

Sunview: Funding includes \$98,000 for erosion control and for paving an access road in fiscal year 1996, and \$24,000 for basketball lights in fiscal year 1998;

Tequesta Trace: Funding includes \$52,000 for irrigation improvements fiscal year 1995;

West Pompano Beach Highlands: Funding includes \$110,000 to provide for a grant match to build a new community center in fiscal year 1995;

Municipal Service District Fencing Program: Funding includes \$10,000 in fiscal year 1995, and \$20,000 in fiscal years 1996 and 1999 for fencing replacement and repair at municipal service district parks;

Municipal Service District Bleacher Replacement Program: Funding includes \$15,000 in fiscal year 1995, \$35,000 in fiscal years 1997, and \$80,000 in fiscal year 1998 for bleacher replacements at municipal service district parks;

Municipal Service District Playground Equipment Replacement Program: Funding includes \$20,000 in fiscal year 1996, \$70,000 in fiscal year 1997, and \$90,000 in fiscal year 1998 and 1999 for playground equipment replacement at municipal service district parks; and

Municipal Service District Ballfield Improvement Program: Funding includes \$65,000 in fiscal year 1995, \$40,000 in fiscal year 1996, \$50,000 in fiscal year 1997 and 1998, and \$95,000 in fiscal year 1999 for ball field improvements at municipal service district parks.

SPECIAL CONSIDERATION FOR ARTISTS: N/A. All available funds should be pooled and made available for other currently non-funded projects. Emphasis should be given to one or two major parks projects.

SELECTION PROCESS: N/A.

TIMELINE: 1995-1999.

ART ALLOCATION: Various amounts to be allocated to the public art and design projects pool.

FUNDING SOURCE: Unincorporated Broward County; Neighborhood Parks.

MASS TRANSIT

LOCATION: Hollywood Transfer Station.

PROJECT/SITE DESCRIPTION: Funding for the Mass Transit Section 9 Capital Program comes from a three party grant agreement sponsored by the Federal Transit Administration (FTA). After approval of Broward County Transit's capital program, the FTA provides 80 percent of total project funding. The Florida Department of Transportation and Broward County each provide a ten percent match.

Funding for fiscal year 1995-1999 reflects projected grant levels available from the FTA Section 9 grant. The FTA's review of capital programs on a single-year basis prevents finalizing costs of "out-year" projects. Fiscal year 1995 projects represent an increase of \$1,867,000 over the fiscal year 1994 Section 9 grant. The total funding over the next 5 years is \$39,492,000.

TIMELINE: 1995-1999 — Contamination Elimination, Facility Maintenance Equipment, Kiosks, Radiators. 1996 — Hollywood Transfer Station. 1995-1999 — Tire Leasing, Small Unit Components, New/Replacement Buses, Office Equipment, Bus Bays, Small Vehicles/Minibuses, Facility Improvements, Bus Shelters/Slabs, ADA Implementation, Radios, Administrative Costs and Reserve.

HOLLYWOOD TRANSFER STATION

TIMELINE: 1996.

ART ALLOCATION: \$30,000

FUNDING SOURCE: Transit.

MAJOR ROAD PROJECTS

LOCATIONS: 21st/23rd Avenue, Sunrise to NW 19th Street; 62nd Street, NE 6th to NE 18th; Davie Road, Stirling to University; Douglas, Pembroke to County line; Douglas, Sheridan to Pembroke; Hiatus, Broward to I-595; Hiatus, Broward to Sunrise; Hiatus, Sunrise to Oakland Park; Pine Island, Oakland to Commercial; Pine Island, Stirling to Sheridan; Sheridan Street, University to Douglas; Sunrise, Pine Island to Hiatus; Wiles Road, State Road 7 to Lyons; and Wiles Road, Lyons to Powerline.

PROJECT/SITE DESCRIPTION: FYs 95-99 Road Construction Program provides funding for 14 projects. The program includes new funding only to improve County road segments which are currently operating or are projected to be operating at an unacceptable service level — to be determined based on budget calculation in accordance with standards set within the adopted comprehensive plan transportation element. The County Transportation Plan for the year 2010 is a key source of new major road projects. Projects in the plan are designed to complete the planned road network needed by the year 2010. Each project is ranked and evaluated using the following factors: current and projected traffic capacity; average travel speed; linkages in the transportation network to be expanded by the project; the degree to which the project diverts traffic from congested roads; previous commitments (bonds, I-75, etc.) the importance of the project as recognized by the year 2010 implementation priorities; and an evaluation of existing roadway/pavement conditions.

SPECIAL CONSIDERATION FOR ARTISTS: It is suggested that artists be involved in all phases of the project — design through construction. A team of artists should be assembled early on to work in collaboration with the project designers to impact the overall plan of the roadways, as well as to locate and develop discrete opportunities for art inclusion.

SELECTION PROCESS: Limited Competition.

NUMBER OF COMMISSIONS: 2 — 4.

TIMELINE: 1995 (design)-1999 (construction).

2% ALLOCATION: TBD depending upon whether projects are in incorporated or unincorporated areas.

FUNDING SOURCE: Transit; Roads.

MIRAMAR REGIONAL PARK

LOCATION: West of I-75 and south of Hollywood Boulevard.

PROJECT/SITE DESCRIPTION: This SW park site anticipates future growth. The county owns 138 acres and is negotiating to purchase another 10 acres. The County Fair also either owns or is purchasing land (45 acres). The balance of the land is anticipated to be acquired through future impact fees to provide a total park area of approximately 200 acres. The Fair anticipates using this park for its future activities.

Design for this park is complete. Funding was provided in FY 93 for the site preparation (excavation of the canal system and bringing the site up to grade for future construction). Fiscal year 1996 and 1997 funding will provide for the continuation of site development to include infrastructure such as an on-site roadway network, utilities, and landscaping (mitigation). Staff plans to time the opening of this park with the development of the surrounding community in order to ensure that developers fund the appropriate share of bringing the road and the utilities to the park.

SPECIAL CONSIDERATION FOR ARTISTS: Although the design of the park is complete, an opportunity still exists for artists to impact this design. It is anticipated that the artists might work in collaboration with Parks/Recreation and landscape architects to find ways in which art could enrich and enhance the existing design. Discrete art elements as well as sound or light works will be considered. Other elements including light standards, tree grates, seating areas, and paving patterns should be considered as ways to utilize the existing budget. In addition, it is anticipated that artist(s) will work closely with the neighboring community to ensure that the park, as designed, mitigates the impact of the park on the surrounding neighborhood, and to locate ways in which art can serve to enhance community pride and ownership of the park.

SELECTION PROCESS: Open Call to South Florida artists.

NUMBER OF COMMISSIONS: 1 or 2.

TIMELINE: 1996-1997.

ART ALLOCATION: \$75,900 (\$45,920 FY 1996, \$28,980 FY 1997).

FUNDING SOURCE: General Fund; Parks.

WILES ROAD LIBRARY

LOCATION: Wiles Road along Riverside Drive and State Road 7.

PROJECT/SITE DESCRIPTION: Funding in fiscal year 1996 will provide for acquisition of four acres of land. The library is anticipated to be 19,000 square feet, with a total cost of approximately \$4.1 million for design, construction, new equipment, books and artwork.

SPECIAL CONSIDERATION FOR ARTISTS: An artist or artists should be selected prior to the 1997 design phase of this project — artist(s) should be selected in 1996 or at the same time, or preferably prior to selection of the architectural firm. It is anticipated that the artist will be involved in the overall building design and that any artwork designs will be incorporated into the architectural documents to be built out as part of the overall project.

SELECTION PROCESS: Open call to South Florida artists. Limited or Invitational Call to artists outside South Florida.

NUMBER OF SELECTIONS: 1.

TIMELINE: 1997 (Design/Construction); 1998 (Construction.)

ART ALLOCATION: \$57,400.

FUNDING SOURCE: General Fund; Libraries.

TY REGIONAL PARK

LOCATION: 3300 North Park Road in Hollywood.

PROJECT/SITE DESCRIPTION: Topeekeegee Yugnee Park offers picnic shelters, the "Falling Waters Swimming Lagoon," a twisting waters flume ride, boat rentals, bicycle and sports equipment rentals, a trading post, campsites, and volleyball, basketball, and play areas. The number of visitors to this park was approximately 400,000 in fiscal year 1993.

Fiscal year 1995 funding from impact fee interest will provide for securing the Slavin building enabling its use for storage of seasonal equipment. Fiscal year 1997 funding will enable the addition of 30 more units to the existing RV campground. Fiscal year 1998 funding will provide additional park amenities using regional park impact fees. Fiscal year 1999 funding will provide irrigation improvements.

SPECIAL CONSIDERATION FOR ARTISTS: Noting the park's recreational usage, interested artists should consider the creation of works which enhance these amenities, as well as any future planned

amenities. For instance, works which directly impact the boating docks and children's play areas should be considered, as well as works which are along or on a part of existing or future planned bike paths. Artists could in effect create works which highlight the notion of sports and adventure through the creation of experiential or discovery trail elements. Works which provide avenues for interaction will be strongly considered as well as works which provide additional recreational possibilities, or supplement or enhance existing recreational activities. Works which provide passive or spectator arenas will also be considered.

SELECTION PROCESS: Open call to South Florida artists.

TIMELINE: 1997-1999.

ART ALLOCATION: \$12,180 (\$2,940 fiscal year 1997, \$7,700 fiscal year 1998, \$1,540 fiscal year 1999). Consideration should be given to augmenting the budget for this project from the public art and design project pool.

FUNDING SOURCE: General Fund; Parks.

BEACH EROSION — RENOURISHMENT

LOCATION: Various locations.

PROJECT/SITE DESCRIPTION: A coastal engineering consulting firm was hired in fiscal year 1994 to begin the design and geotechnical work for the Broward County, Segments II and III Beach Renourishment Project. The engineering includes preparation of the General Design Memorandum (GDM), pre-project and post-project beach survey, borrow area surveys, magnetometer surveys, coreborings and probes. Also included is the preparation of permit applications, plans and specifications. Construction of the Broward County, Segments II and III Beach Renourishment Project is scheduled for fiscal year 1998.

The segments II and III Beach Renourishment Project marks a change in the way renourishment projects are budgeted. This initiative will place approximately three million cubic yards of sand over 12 miles of beach in appropriate locations from the Hillsboro Inlet to the southern border of Broward County. Previous projects were done on a much smaller scale. The new approach is advantageous because it minimizes engineering, design and planning costs. In addition, there are fewer construction events that might result in environmental impacts. Furthermore, renourishment activities generally last longer when done in larger increments. It is estimated that another renourishment project will not be necessary for 10 to 12 years. The County will be reimbursed 59 percent from the Federal government, 31 percent from the State, and 2.5 percent from the municipalities, which leaves a County contribution of 7.5 percent.

SPECIAL CONSIDERATION FOR ARTISTS: The selected artist(s) will work in close collaboration with County officials to mitigate any concerns or issues surrounding this renourishment effort and/or cre-

ate works which directly respond to the effort. Artists who work with environmental issues will be strongly considered. Artists will be selected as early as possible in order to create works which directly respond to project needs. In particular, thought should be given to a project which will foster public understanding and awareness of the fragile coastal ecology and the life cycle of the beach

SELECTION PROCESS: Limited or Invitational Call to South Florida artists. Invitational Call or Direct Selection to artists outside the area.

NUMBER OF COMMISSIONS: 1 to 3 (South Florida artists may be engaged in partnership efforts with out-of-area artists who are noted for their work with environmental or infrastructure projects.)

TIMELINE: 1998.

ART ALLOCATION: TBD depending upon the availability of art funding from other granting agencies.

FUNDING SOURCE: Community Development.

AFRICAN AMERICAN HERITAGE LIBRARY

LOCATION: 2520 NW 6th Street, Fort Lauderdale.

PROJECT/SITE DESCRIPTION: Funding in fiscal year 1995 through fiscal year 1997 represents Libraries' portion of costs for acquiring approximately four acres of land adjacent to Delevoe Park. This facility is anticipated to be 20,000 square feet and will include a resource library and a cultural center for an African American heritage collection. This branch will replace the existing Mizell Library for which the County is currently leasing space at a cost of approximately \$75,00 per year. The facility will cost approximately \$4.1 million for design, construction, new equipment, books and artwork. It is anticipated that construction of the facility will be funded with a variety of sources including grants and community participation in conjunction with the County's contribution.

SPECIAL CONSIDERATION FOR ARTISTS: It is suggested that an artist be selected prior to the 1999 project design phase — artist(s) should be selected in 1998 or at the same time, or preferably prior to selection of the architectural firm. It is anticipated that the artist will be involved in the overall building design and that any artwork designs will be incorporated into the architectural documents to be built out as part of the overall project.

SELECTION PROCESS: Open Call to South Florida artists. Limited or Invitational Call to artists outside the area.

TIMELINE: Design begins 1999.

ART ALLOCATION: \$82,000. This project should be considered for funding augmentation from the funding pool. Such augmentation would allow for the purchase of a collection of hand-made books and other crafts by African-American artists and craftsmen.

FUNDING SOURCE: General Fund; Libraries.

UPCOMING CIP PROJECTS

The following is a list of upcoming CIP projects. In general, these projects are undergoing land acquisition efforts. However, these projects should be monitored for early artist inclusion in design team efforts.

EMERALD HILLS LIBRARY

Funding in fiscal year 1996 will provide for acquisition of four acres of land in the vicinity of Sheridan Street and North 56th Avenue. This library is anticipated to be 19,000 square feet with a cost of approximately \$4.1 million for design, construction, new equipment, books, and artwork.

FUTURE REGIONAL PARK

This project involves transforming the existing Davie landfill located near Orange Drive and SW 142nd Avenue in Davie, which was closed in December of 1987, into a regional park. Funding in fiscal year 1998 will provide for the master plan of this park. The estimated total cost to design and develop the park is approximately \$6.3 million. The Solid Waste Management Division is responsible for fulfilling the Department of Environmental Regulation requirements for closure of the landfill to ensure a safe environment for the park. The site will be maintained and groundwater will be monitored for 30 years.

POOLED FUNDING PROJECTS

The following is a list of projects with relatively small budgets. It is suggested that the art allowance for these projects be pooled into one fund.

LIBRARY IMPROVEMENT FACILITIES

Funding for fiscal year 1995 will provide for the replacement of the elevator at the Hollywood branch, which is located at 2600 Hollywood Boulevard. Funding for fiscal year 1996 will provide for the upgrade of the Main Library fire system.

Total Budget: \$196,000.

Art Allocation: \$2,303.

BRIAN PICCOLO REGIONAL PARK

Located on 180 acres at West Sheridan and Palm Avenue, Brian Piccolo Park opened in October, 1989. This park provides four lighted baseball fields, four lighted softball fields, three lighted soccer fields, six tennis courts, one basketball court, and racquetball courts. The park served an estimated 270,000 visitors in fiscal year 1993. A major attraction to this park is the velodrome, which was open to the public in April, 1993. This velodrome, the first in the state, features a recreational and competitive cycling track of concrete that is 333.3 meters long with a maximum slope of 30 degrees at the ends. This facility also provides a 10 degree track for recreational and beginning cyclists. Fiscal year 1995 funding provides for three picnic shelters and turf repair.

Total Budget: \$210,000 (1995).

Art Allocation: \$2,940.

C.B. SMITH REGIONAL PARK

Located at 900 North Road in Pembroke Pines, C.B. Smith Park offers camping, waterslides, boating, biking, skating, fishing, tennis, racquetball, picnic shelters, a concert green, mini-golf and play-grounds. The number of visitors to this park was approximately 330,000 in fiscal year 1993. Fiscal year 1996 funding provides for roof repairs to restrooms, picnic shelters, and other structures in the park. In addition, \$100,000 is provided to replace gas tanks on the premises.

Total Budget: \$200,000 (1996).

Art Allocation: \$2,800.

MARKHAM REGIONAL PARK

Located at west State Road 84 on 665 acres, Markham Park offers camping, picnicking, a target range, concession services, a remote control airplane field, a plant nursery, and an astronomical observatory. The park served approximately 296,000 visitors in fiscal year 1993. Fiscal year 1994 funding provides for three sewer lift station renovations. Fiscal year 1998 funding from impact fee interest provides for a solar pool heater to increase the use of the pool in the wintertime. Fiscal year 1999 funding provides for the design and construction of a new visitor center.

Total Budget: \$217,000 (80,000 in 1998, 137,000 in 1999).

Art Allocation: \$3,038.

QUIET WATERS REGIONAL PARK

Located at the corner of Hillsboro Boulevard and Powerline Road, Quiet Water encompasses 430 acres and provides water-oriented activities including cable water-skiing, wind surfing and a beach area. The park served approximately 251,000 visitors in fiscal year 1993. Funding was provided in fiscal year 1990 for design of a new swimming facility and construction funding was provided in fiscal

year 1991. The facility will open in October 1994. Fiscal year 1995 funding provides for approximately 15 additional campsites and a restroom with showers.

Total Budget: \$360,000 (1995).

Art Allocation: \$5,040.

SNAKE WARRIOR ISLAND

Snake Warrior Island is an archaeologically sensitive site of approximately 53 acres that was acquired through an agreement with the State of Florida. The site is located in Miramar, west of SW 62nd Avenue and north of County Line Road. Fiscal year 1995 funding, utilizing regional park impact fees, provides \$100,000 for site improvements which includes fencing the site.

Total Budget: \$100,000 (1995).

Art Allocation: \$1,400.



BROWARD COUNTY CULTURAL AFFAIRS COUNCIL

1.0 PURPOSE.

These guidelines are adopted by the Broward County Cultural Affairs Council for the purpose of establishing procedures for implementing the public art and design program recommended in the Public Art Master Plan and adopted as Ordinance No.95-20, passed by the Board of County Commissioners on April 11, 1995.

2.0 GOALS.

The primary goals of the public art program are to create a better visual environment for the citizens of Broward County, to integrate the design work of artists into the development of County public works projects, and to promote tourism and economic vitality of the County through the enhancement of public spaces. Specifically, the public art and design program seeks:

- 2.1 To implement the goals of the overall County capital improvement program through the incorporation of the art and design skills of artists.
- 2.2 To further the mission and goals of Broward County by providing support and developmental opportunities for visual artists.
- 2.3 To select artists for projects whose art and collaborative design efforts represent the highest level of quality and integrity.
- 2.4 To develop the public art components of capital improvement projects suitable to the particular demands of each project and to select artists appropriate to those projects.
- 2.5 To select artists who will best respond to the distinctive characteristics of the project site and the community the facility serves.
- 2.6 To select artists who can work successfully as members of the overall project design teams.
- 2.7 To identify and develop participation by Broward-based and South Florida artists in Broward public art and design projects.

3.0 DEFINITIONS.

- 3.1 **Public Art and Design Plan** means a prioritized list of public art projects, with budgets and recommended design approach, updated on an annual basis by the Public Art and Design Committee in consultation with County agencies anticipating

capital improvements projects. This Plan will be approved by the Cultural Affairs Council and presented annually to the Board of County Commissioners.

- 3.2 **Artwork** means works in a variety of media produced by professional visual artists. The public art program should encompass the broadest possible range of expression, media and materials. Works may be permanent or temporary, functional or non-functional.
- 3.3 **Artist Design Services** means professional services by visual artists to develop designs for artworks or other architectural, landscape or urban design elements either individually or as a member of a project design team.
- 3.4 **Public Art and Design Committee** means a qualified citizen committee appointed by the Cultural Affairs Council to oversee the County's public art program. This Committee shall be responsible for developing the annual Public Art and Design Plan, ensuring the quality of the artworks created under the program, and developing budgets and scope of individual public art projects. The Committee shall be advisory to the Cultural Affairs Council and shall be chaired by a member of the Cultural Affairs Council. The Committee should be comprised of artists, arts professionals, architects, designers, collectors and other persons who are qualified to oversee a public art program. The Committee shall be comprised of at least five and no more than seven persons who shall serve staggered two year terms. No member of the Committee shall serve more than two consecutive full terms, plus any partial term to which the member may be appointed. Public Art and Design Committee members shall serve without compensation.
- 3.5 **Public Art Trust Fund** means a separate capital fund which is established by the County to receive moneys which are appropriated to the public art program.
- 3.6 **Acquisition** means the inclusion of an artwork in the permanent County Art Collection, whether by means of commissioning, purchase, gift or any other means.
- 3.7 **Accessioning** means the steps taken by the Cultural Affairs Division to designate and record an artwork as part of the County Art Collection.
- 3.8 **Deaccessioning** means the removal of an artwork from permanent display, whether it is disposed of by the County or not.
- 3.9 **Professional Visual Artist** means a person who has established a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works or educational attainment.

4.0 FUNDING.

4.1 Development of Annual Public Art and Design Plan.

- 4.1.1 The Cultural Affairs Division staff shall review with the Office of Budget and Management Policy (OBMP) all planned capital improvement projects to determine if they are eligible for public art treatment. In general, projects

should be identified as early as possible, prior to appropriation by the Board of County Commissioners and, whenever possible, prior to the selection of the project architect.

- 4.1.2 The OBMP shall make the public art calculation for inclusion in the project budgets, in consultation with Cultural Affairs Division staff.
- 4.1.3 The Cultural Affairs Division staff shall review, with the OBMP and the staff of various County Departments, the projected capital project allocations and shall confirm that appropriations for art have been made and moneys transferred into the Public Art Trust Fund. Normally this transfer will take place at the time that the Board of County Commissioners authorizes expenditure of funds for a given capital project.
- 4.1.4 The Cultural Affairs Division staff shall discuss each eligible project with the assigned architectural and departmental staff to develop a project description, budget and timeline.
- 4.1.5 The Cultural Affairs Division staff shall present upcoming capital projects to the Public Art and Design Committee which will, on an annual basis, create the Public Art and Design Plan. This plan shall include the proposed art projects, establish the art budgets, recommend the specific approach to art in each of the projects and define the artist selection processes.
- 4.1.6 The annual Public Art and Design Plan shall be presented to the Cultural Affairs Council for review, modification, adoption and transmittal to the Board of County Commissioners.
- 4.1.7 The Cultural Affairs Council shall present the annual Public Art and Design Plan for review and comment to the Board of County Commissioners. This presentation shall take place consistent with the schedule for adoption of the County capital budget each year.
- 4.1.8 The Cultural Affairs Council may, from time to time during the course of the year, modify the Public Art and Design Plan. The Board of County Commissioners shall review any significant proposed changes in sites or dollar allocations in the approved Public Art and Design Plan.

4.2 Uses of Funds.

4.2.1 *Inclusions*

- a) Funds from eligible construction projects shall be allocated within the Public Art Trust Fund for artist design services and the acquisition or commissioning of artworks for the County Art Collection. Moneys in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchase/commissioning/acquisition, artwork fabrication or materials, shipping and

crating, insurance, architect or other designer fees if the project is a collaboration, engineering fees, installation or placement of artworks, site preparation, framing, exhibition or display of artworks, or other purposes deemed necessary by the Cultural Affairs Council for the implementation of the program.

- b) Up to fifteen percent (15%) of the funds from eligible construction projects may be allocated within the Public Art Trust Fund for program support costs and community education activities. Moneys in this category may be expended for artist selection costs, travel and honoraria for panelists, project consultants, identifying plaques, documentation, public amenities, dedications, advertising and publicity, community education activities, contracted services and other purposes deemed necessary by the Cultural Affairs Council for the administration of the program.
- c) Up to fifteen percent (15%) of the funds from eligible construction projects shall be allocated within the Public Art Trust Fund for curatorial services and for the preservation and maintenance of the County Art Collection, including the development of a survey and condition report at least once every five years.
- d) It is the policy of the Cultural Affairs Council that the County will contract with, and make payments to artists, rather than galleries or artists' agents.

4.2.2 *Eligible Artworks.*

It is the policy of the Cultural Affairs Council that all artworks commissioned or acquired under the public art program be designed by professional visual artists. Such artworks may include, but are not limited to, the following:

- a) Sculpture: free-standing, wall supported or suspended; kinetic, electronic; in any material or combination of materials.
- b) Murals or portable paintings: in any material or variety of materials, with or without collage or the addition of non-traditional materials or means.
- c) Earthworks, fiberworks, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, literary elements, film, holographic images, and video systems; hybrids of any media and new genres.
- d) Furnishings or fixtures, including but not limited to gates, railings, streetlights, signage, seating, if created by artists as unique elements or limited editions.

- e) Artistic or aesthetic elements of the overall architecture or landscape design if created by a professional artist or a design team that includes a professional visual artist.
- f) Temporary artworks or installations, if such artworks serve the purpose of providing community and educational outreach purposes.
- g) The incremental costs of infrastructure elements, such as soundwalls, utility structures, roadway elements and other items if designed by an artist or design team that included an artist as a co-designer.

4.2.3 *Ineligible Artworks.*

- a) "Art objects" which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a project artist.
- b) Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking or other media arts.
- c) Decorative, ornamental, architectural or functional elements which are designed by the building architect, as opposed to elements created by an artist commissioned for that purpose.
- d) Landscape architecture and landscape gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist.
- e) Services or utilities necessary to operate and maintain an artwork over time.

5.0 RESPONSIBILITIES.

5.1 **The Board of County Commissioners shall:**

- 5.1.1 Review and approve the annual Public Art and Design Plan presented by the Cultural Affairs Council.
- 5.1.2 Appropriate moneys to the Public Art Trust Fund as part of the annual capital budgeting process.
- 5.1.3 Approve form contracts for various methods of purchase of design services and artworks.

5.2 **The Cultural Affairs Council shall:**

- 5.2.1 Have overall responsibility for managing the program, including recommending rules, regulations, policies and guidelines, consistent with the public art ordinance, to the Board of County Commissioners.

- 5.2.2 Monitor the overall development of the County art program, including ensuring that Broward-based and regional artists are represented in the program and ensuring that the program is reflective of community diversity.
 - 5.2.3 Provide for the care and maintenance of artworks, including the development of regular surveys of the condition of the collection.
 - 5.2.4 Approve the annual Public Art and Design Plan based on the Public Art and Design Committee recommendations and present the plan to the Board of County Commissioners.
 - 5.2.5 Appoint the members of the Public Art and Design Committee.
 - 5.2.6 Approve a pool of artist selection panelists based on recommendations from the Public Art and Design Committee.
 - 5.2.7 Review and approve the recommendations of artists from the artist selection panels, following Public Art and Design Committee review and recommend dollar amounts of contracts.
 - 5.2.8 Review and approve proposed gifts and long-terms loans of public art to the County (when the proposed loan or gift is valued in excess of \$25,000 based on a professional appraisal supplied by the donor), upon recommendation from the Public Art and Design Committee.
 - 5.2.9 Oversee the process of deaccessioning artworks from the County art program.
 - 5.2.10 Periodically review and recommend changes in the public art ordinance, policies, guidelines and procedures to the Board.
- 5.3 **The Public Art and Design Committee shall:**
- 5.3.1 Develop the annual Public Art and Design Plan, with budgets, approaches to art, selection processes and timelines for projects.
 - 5.3.2 Oversee the development of, and review, the maintenance survey of the condition of the County art collection.
 - 5.3.3 Review proposed loans, donations and gifts of artworks to the County and long-term exhibitions on County-owned property and make recommendations to the Cultural Affairs Council.
 - 5.3.4 Develop a concise written charge to each artist selection panel which outlines the project objectives and parameters, a suggested approach to the art selection (including a recommendation of honoraria for artist designs), without limiting the artists or artworks the panel may consider and which designates whether or not the project is intended to be a design collaboration.

- 5.3.5 Recommend a pool of artist selection panelists to the Cultural Affairs Council.
- 5.3.6 Review and recommend to the Cultural Affairs Council the results of the artist selection panels. Should the Public Art and Design Committee not approve an artist selection, the Committee shall refer the matter back to the artist selection panel for further consideration. This referral shall be accompanied by a written statement regarding why the matter has been referred back to the Panel. Should the Cultural Affairs Council not approve an artist or artwork recommendation made by the Public Art and Design Committee, it shall refer the matter back to the Public Art and Design Committee for further consideration. The Public Art and Design Committee may alter its prior recommendation by a majority vote or it may reaffirm its prior recommendation by a two-thirds vote. In the event of a reaffirmation of the original recommendation by a two-thirds vote, the recommendation of the Public Art and Design Committee shall be final.
- 5.3.7 Periodically review and recommend changes in the public art ordinance, policies, guidelines and procedures to the Cultural Affairs Council.

5.4 **The County Department** with an eligible capital improvement project shall:

- 5.4.1 Determine, in consultation with the Cultural Affairs Council which projects are eligible for art treatment, the amount of public art money available and whether the project is appropriate for a design collaboration.
- 5.4.2 Provide the Cultural Affairs Council with information on the capital improvement program, budgets and schedules.
- 5.4.3 Designate a departmental representative to participate in the artist selection process, when appropriate.
- 5.4.4 Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection.
- 5.4.5 Review the maintenance needs survey for artworks owned by the Department.

5.5 **The Artist Selection Panel** shall:

- 5.5.1 Be composed in most cases of at least five voting members including one member of the Public Art and Design Committee, two artists or arts professionals (designer, curator, collector, public art administrator, etc.), one representative from the County Department at which the project will be located and one representative from the community. The artist selection panel may also include one or more non-voting advisors, including a) the project architect, b) the project manager, and c) other persons deemed appropriate by the Public Art and Design Committee or the Cultural Affairs

Division staff. The composition of each Artist Selection Panel will depend on the nature of each project and site. When the art budget for a project exceeds \$50,000, normally one panelist will be a nationally recognized public artist or public art professional.

- 5.5.2 Be chaired by the Cultural Affairs Council member or Public Art and Design Committee member.
 - 5.5.3 Develop the project based on the charge from the Public Art and Design Committee, including site, medium/media, scope of project, method of artist selection, local/regional/national significance of the project, and other relevant considerations.
 - 5.5.4 Review the credentials, prior work, proposals and other materials submitted by artists for the project.
 - 5.5.5 Recommend to the Public Art and Design Committee an artist or artists to be commissioned for the project, or who will be engaged to join the design team for the project, or whose existing work is to be purchased for the project.
 - 5.5.6 Respond to the charge of the Public Art and Design Committee, outlining how the selection of the artist(s) or artwork meets the criteria for the project.
 - 5.5.7 Be sensitive to the public nature of the project and the necessity for cultural diversity in the public art program.
- 5.6 **The Artist(s) shall:**
- 5.6.1 Submit credentials, visuals, proposals and/or project materials as directed for consideration by the artist selection panel.
 - 5.6.2 Conduct necessary research, including attending project orientations and touring project sites, when possible.
 - 5.6.3 If selected, execute and complete the artwork or design work, or transfer title of an existing artwork, in a timely and professional manner.
 - 5.6.4 Work closely with the project manager and/or other design professionals associated with the project.
 - 5.6.5 Submit to the Public Art and Design Committee, or to the Cultural Affairs Council, as appropriate, any significant changes in the scope of the project, color, material, siting or design of the approved artwork.
 - 5.6.6 Make a public presentation, conduct a community education workshop, or do a residency at an appropriate time and forum in the community where the artwork will be placed, as required by the contract.

5.7 Conflicts of Interest

Artists (or members of their immediate families) serving as members of the Cultural Affairs Council or the Public Art and Design Committee may not be commissioned under, or receive any direct financial benefit from, any County public art project during the term of their tenure on the Council or the Committee. This restriction shall extend for a period of one year following Council or Public Art and Design Committee membership and shall extend indefinitely for any specific projects which were reviewed or otherwise acted upon during the artist's membership on the Council or its Public Art and Design Committee. An artist serving on an Art Selection Panel may not be considered for that project, but may be eligible for other projects. Members of the Art Selection Panels shall declare any conflict of interest and abstain from voting if a conflict of interest arises.

6.0 SELECTION OF ARTISTS

Selecting the "appropriate" artist, whether to create a discrete artwork or to participate in a design collaboration, is the single most important decision in the public art process. Special care must be taken in all aspects of artist selection in order to ensure the best possible public art project, taking into account the goals of the project, the community served, the nature of the site, and the other members of the design team.

6.1 Eligibility Requirements for each project will be established by the Public Art and Design Committee.

6.1.1 Artists will be selected on the basis of their qualifications as demonstrated by past work, appropriateness of the proposal to the particular project and its probability of successful completion.

6.1.2 Specifically excluded are artworks done by students under the supervision of art instructors or done to satisfy course requirements; artworks by the design architect (or other relevant professionals or members of the project design firm); artworks by County employees; and works by artists who are members of, or related to, staff or members of the Cultural Affairs Council, the Public Art and Design Committee or the artist selection panel for the project.

6.1.3 In general, selection of artists will be without regard to race or gender of the artist.

6.1.4 Normally, selections will involve commissioned work by living artists. In general, the purchase of existing works will not be considered, unless there are extraordinary circumstances that make this approach advisable for a particular project.

6.2 Methods of Selecting Artists.

6.2.1 Direct Selection — artist(s) chosen directly by the artist selection panel. Generally, direct selection will not be employed except on those projects

where an open or limited call for entries would be inappropriate or impractical, such as a very urgent project timeline or very specific project requirements.

6.2.2 Limited Competition — artists invited by the artist selection panel to submit credentials or proposals.

6.2.3 Open Competition — any artist may submit credentials or proposals, subject to any requirements established by the artist selection panel or the Public Art and Design Committee. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

6.2.4 Mixed Process — any combination of the above approaches.

6.3 Criteria for Selection of Artists or Artworks.

6.3.1 Quality — of highest priority are the design capabilities of the artist(s) and the inherent quality of the artwork(s).

6.3.2 Media — all forms of visual arts may be considered, subject to any requirements set by the artist selection panel or the Public Art and Design Committee.

6.3.3 Style — artworks of all schools, styles, and tastes should be considered for the County art program.

6.3.4 Nature — artworks should be appropriate in scale, material, form and content for the immediate social and physical environments with which they relate.

6.3.5 Permanence — consideration should be given to structural and surface integrity, permanence and protection of the artwork against theft, vandalism, weathering, excessive maintenance and repair costs.

6.3.6 Elements of design — consideration should be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that embrace factors other than the aesthetic, including public participation, social and political attitudes, and functional considerations. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.

6.3.7 Public liability — artworks should be examined for unsafe conditions or factors that may bear on public liability.

6.3.8 Diversity — the Public Art Program should strive for diversity of style, scale and media. The program will also strive for an equitable distribution of artworks throughout the County, subject to sources of project funding.

- 6.4 The artist selection process and acquisition policies should ensure that the interests of all concerned parties are represented, including the public, the arts community and the County Department.

7.0 COUNTY ART COLLECTION REVIEW STANDARDS.

- 7.1 At least once in every five-year period, the County Art Collection should be evaluated by the Public Art and Design Committee or an independent agency, for the purposes of collection management and in order to assess the collection's future. The County shall retain the right to deaccession any work of art acquired by the County, regardless of the source of funding for the particular artwork.

- 7.2 A review process shall be established by the Public Art and Design Committee to meet the following objectives:

7.2.1 Establish a regular procedure for evaluating artworks in the County Art Collection.

7.2.2 Establish standards for the acquisition of artworks by the County.

7.2.3 Ensure that deaccessioning of artworks is governed by careful procedures.

7.2.4 Insulate the deaccessioning process from fluctuations in taste — whether on the part of the County, the Cultural Affairs Council or the public.

- 7.3 A review process for acquisitions to the County Art Collection shall use the following criteria:

7.3.1 Acquisitions should be directed toward artworks of the highest quality.

7.3.2 Acquisition of artworks into the County Art Collection implies a commitment to the ongoing preservation, protection, maintenance, and display of the artworks for the public benefit.

7.3.3 Acquisition of artworks, whatever the source of funding, should imply permanency within the County Art Collection, so long as the physical integrity, identity, and authenticity are retained, and so long as the physical sites for the artworks remain intact.

7.3.4 In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and any other clearly defined residual rights that are incorporated into the contracts with the artist(s).

7.3.5 A legal instrument of conveyance, transferring title of the artwork and clearly defining the rights and responsibilities of all parties, should accompany all acquisitions. Complete accession records should be created and maintained for all artworks.

- 7.3.6 Deaccessioning should be a seldom employed action that operates with a strong presumption against removing artworks from the County Art Collection.
- 7.4 Artwork may be considered for review toward deaccessioning from the County Art Collection if one or more of the following conditions apply:
 - 7.4.1 The site for the artwork has become inappropriate because the site is no longer accessible to the public or the physical site is to be destroyed or altered in a significant way.
 - 7.4.2 The artwork is found to be fraudulent or not authentic.
 - 7.4.3 The artwork possesses demonstrated faults of design or workmanship.
 - 7.4.4 The artwork causes excessive or unreasonable maintenance.
 - 7.4.5 The artwork is damaged irreparably, or to an extent where repair is unreasonable or impractical.
 - 7.4.6 The artwork represents a physical threat to public safety.
 - 7.4.7 A suitable place for display of the artwork no longer exists.
 - 7.4.8 The artwork is not, or is rarely, displayed.
 - 7.4.9 A written request for deaccessioning has been received from the artist.
- 7.5 Unless there is a significant issue of public safety, or the site for a public artwork has been lost, no artwork will be considered for deaccessioning unless the artwork has been in the County Art Collection for a minimum of ten years.

8.0 PROPOSED GIFTS OR LOANS OF ARTWORKS TO THE COUNTY.

- 8.1 A review process shall be established by the Public Art and Design Committee to meet the following objectives:
 - 8.1.1 Provide uniform procedures for the review and acceptance of gifts or loans of artworks to the County.
 - 8.1.2 Vest in a single County agency the responsibility for ensuring the management and maintenance of the County Art Collection.
 - 8.1.3 Facilitate planning for the placement of artworks on County-owned property.
 - 8.1.4 Maintain high artistic standards for artworks displayed in County facilities.
 - 8.1.5 Provide appropriate recognition for donors of artworks to the County.

8.2 This review process shall use the following criteria:

- 8.2.1 Aesthetic considerations to ensure artworks of the highest quality, based on a detailed written proposal and concept drawings for the proposal, or photographs of an existing artwork, documentation of the artist's professional qualifications and a current certified appraisal of the value of the artwork.
- 8.2.2 Financial considerations based on the cost of installation, sources of funding for the project, a maintenance agreement between the County and the donor, and the estimated cost of maintenance and repair over the expected life of the artwork.
- 8.2.3 Liability associated with the artwork, based on the susceptibility of the artwork to damage and vandalism, potential danger to the public, and special insurance requirements.
- 8.2.4 Environmental considerations, based on the physical appropriateness of the artwork to the site and the scale of the artwork.

8.3 Exceptions to the Review Process.

- 8.3.1 Proposed gifts of artworks which have a current appraised value of less than \$25,000.
- 8.3.2 Gifts of state presented to the County of Broward by foreign governments or by other political jurisdictions of the United States — municipal, state or national — which may be accepted by the Board of Commissioners or the County administration on behalf of the County shall be reviewed as follows: Permanent placement of artworks shall be determined jointly by the appropriate County Department and the Cultural Affairs Council, subject to the approval of the Board of County Commissioners. Appropriate recognition and publicity shall be the responsibility of the County Agency or Department with jurisdiction over the site of permanent placement of the artwork(s). If not provided by the donor, maintenance of the artwork(s) shall be the responsibility of the Agency or Department with jurisdiction over the site, in consultation with the Cultural Affairs Division.
- 8.3.3 Artwork(s) or exhibitions loaned for display on County-owned property for ninety (90) days or less shall not be subject to the standard review process. Review and approval shall be the responsibility of the County Agency or Department with jurisdiction over the site of the display or exhibition.

9.0 **ACQUISITION OF ARTWORKS BY COUNTY DEPARTMENTS
OUTSIDE THE PUBLIC ART PROCESS.**

- 9.1 Recognizing that many County facilities were developed without a public art project, County Departments are encouraged to allocate non-public art funds to enhance their offices and facilities.

9.2 Since the Cultural Affairs Council will have responsibility for managing and maintaining the Council collection, the Cultural Affairs Council will be consulted by County Departments planning to acquire artworks with non-public art funds, if the value of the proposed artwork acquisitions exceeds \$10,000.

9.2.1 Proposed artwork acquisitions by County Departments will be reviewed by the Public Art and Design Committee and approved by the Cultural Affairs Council.

9.2.2 Artwork proposals will be accompanied by the following information:

a) Slides, photos or a model of the proposed work.

b) Biography of the artist.

c) Proposed site and installation plans.

d) Cost of the artworks and budget for installation.

e) Maintenance requirements for the work.

9.2.3 Artworks proposed for long-term loan to a County Department shall be subject to Section 8.0 above.

9.2.4 Artworks for placement in non-public areas of County facilities shall not be subject to Cultural Affairs Council review.

10.0 MAINTENANCE AND CONSERVATION OF COUNTY ART COLLECTION.

10.1 A review process shall be established by the Public Art and Design Committee to meet the following objectives:

10.1.1 To ensure regular maintenance of artworks in the County Art Collection to preserve them in the best possible condition.

10.1.2 To provide for the regular inspection for condition and location of artworks in the County Art Collection.

10.1.3 To establish a regular procedure for effecting necessary repairs to artworks in the County Art Collection.

10.2 Responsibilities.

10.2.1 Artist

a) Within the terms of the contract, the artist shall guarantee and maintain the artwork against all defects of material or workmanship for a period of one (1) year following installation.

- b) Within the terms of the contract, the artist shall provide the Public Art and Design Committee with detailed drawings of the installation of the artwork and with detailed instructions regarding routine and extraordinary maintenance of the artwork.
- c) Within the terms of the contract, all repairs and restorations which are made to the artwork within the lifetime of the artist shall have the mutual agreement of the County and the artist, and to the extent practical, the artist shall be given the opportunity to accomplish such repairs at a reasonable fee.

10.2.2 County Departments.

- a) All routine maintenance and repairs of artworks (i.e., cleaning) shall be the responsibility of the County Department housing the artwork, in consultation with the Cultural Affairs Division. Each County Department that houses the artworks shall notify the Cultural Affairs Division whenever it believes an artwork requires attention.
- b) For all non-routine maintenance, County Departments shall not effect any cleaning, maintenance or repairs to artworks without the prior written authorization of the Cultural Affairs Division.
- c) County Departments shall not move any artwork from the site for which it was selected and installed, nor remove any artwork from display, without the prior written authorization of the Cultural Affairs Division.

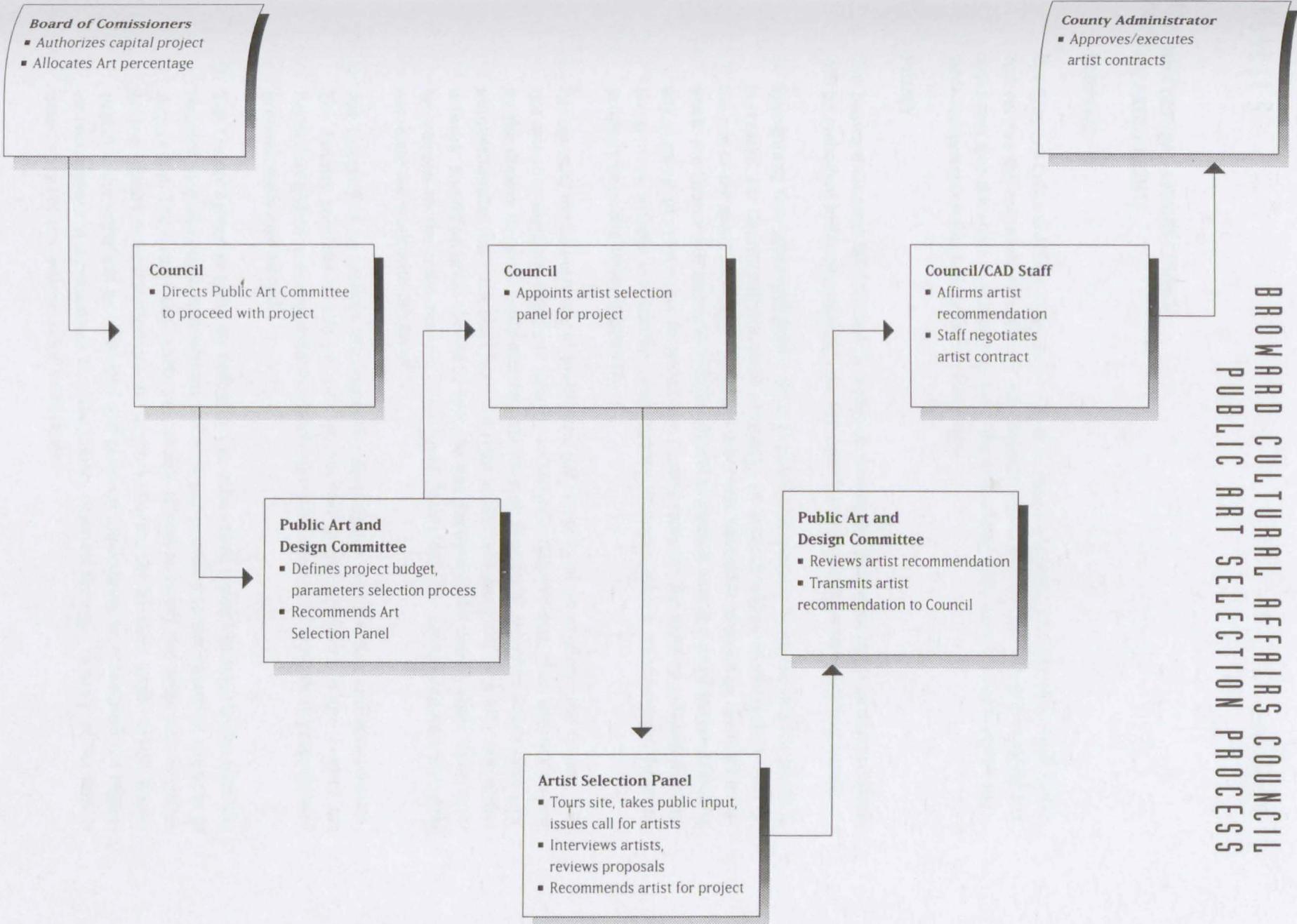
10.2.3 Cultural Affairs Division.

- a) The Cultural Affairs Division shall be responsible for overseeing all maintenance, cleaning and curatorial services for the County Art Collection.
- b) The Cultural Affairs Division shall provide for a survey, at least every five years, of the County Art Collection, including the present location and condition of each artwork and recommendations regarding needed maintenance and/or repairs. This survey shall be presented to the Board of County Commissioners for review and comment.
- c) Within procedures recommended by the Public Art and Design Committee, this regular inspection may be accomplished by the Cultural Affairs Division staff, trained volunteers or by an outside firm or individual contracted to accomplish these services.
- d) The Public Art and Design Committee shall evaluate the Collection survey and report it to the Cultural Affairs Council.

- e) On the basis of the Collection survey, the Public Art and Design Committee shall, for those artworks needing attention, recommend: 1) that no action be taken; 2) that staff negotiate maintenance and repairs with the County Department housing the artwork; 3) that repairs be accomplished, in whole or in part, by a professional conservator; or 4) that the work be considered for deaccessioning.
- f) Each County Department housing artwork shall, in consultation with the Cultural Affairs Division, provide funds for routine maintenance of the artworks under their control, as part of the annual budget process.
- g) It shall be each County Department/Division/Office's responsibility to assign a staff member to handle routine maintenance. This shall include, where appropriate, ensuring specifications for contracted specialized services (i.e. cleaning). This staff shall consult with the Cultural Affairs Division prior to any handling or maintenance to ascertain what procedures are required.

11.0 PROVISION FOR REVIEW AND AMENDMENT.

These guidelines are subject to periodic review and revision by the Public Art and Design Committee, Cultural Affairs Council and the Board of County Commissioners.



**BROWARD CULTURAL AFFAIRS COUNCIL
PUBLIC ART SELECTION PROCESS**

BROWARD CULTURAL AFFAIRS COUNCIL
POLICY ON ARTIST RIGHTS

I. PURPOSE

The Broward Cultural Affairs Council has a goal to create a climate wherein artists will thrive and receive the economic benefits of, and recognition for their work. For that reason, it is important that the artist retain control over the integrity of their artwork and receive equitable compensation for their creative endeavors.

II. POLICY

The Broward Cultural Affairs Council strives to ensure the following rights to artists, which will be embodied in County contracts for the commissioning or purchase of works of art:

- A. Recognizing that successful public art is generally inseparable from the site for which it is created, the County will not move or remove an artwork unless its site is destroyed or the use of the space has changed. Should it become necessary to move or remove an artwork, the County will make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the County reserves the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present.
- B. Recognizing the importance of preserving the integrity of an artwork, the County will not intentionally alter, modify or destroy an artwork. Nevertheless, if an artwork owned by the County is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim paternity or authorship of the artwork. Should an artist choose to exercise this disclaimer, the County shall, upon written request by the artist, remove any plaques, labels or other identifying materials that associate the work with the artist.
- C. The integrity of an artwork also depends upon regular conservation and maintenance. The County commits to the periodic inspection of the artworks in the County Art Collection and to make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- D. The County agrees to make its best effort to accomplish repairs in accordance with any maintenance and repair instructions the artist has provided to the County at the time of acquisition. The County shall make reasonable efforts to notify the artist before undertaking repairs or restorations to the artwork, during the lifetime of the artist. Where practical the artist will be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The County reserves the right to make minor and/or emergency repairs without prior notification.

- E. The artist retains all copyrights associated with artworks acquired by the County. The County agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without the prior written permission of the artist. Notwithstanding this policy, the County reserves the right to make photographs or other two-dimensional representations of the artwork for public, non-commercial purposes, such as catalogues, brochures and guides. Any commercial uses, such as images of the artist's work on T-shirts, coffee mugs, souvenirs or other items intended for sale, shall require the prior written permission of the artist.
- F. Recognizing that many contemporary public artworks are manufactured by skilled craftsmen or other third party contractors, the County will make every effort to permit the artist to exercise quality control and supervision of the actual construction or fabrication of the artwork, if the artwork is being fabricated or manufactured under contract to the County.

**BROWARD CULTURAL AFFAIRS COUNCIL
POLICY ON COMMUNITY OUTREACH**

I. PURPOSE

The Broward Cultural Affairs Council recognizes that public art often takes forms that challenge public awareness. The long term success or failure of the public art and design program may depend upon significant efforts on the part of the Cultural Affairs Division to reach out to the public in the form of community outreach and public education programs. These efforts can create a context in which the citizens can better understand and appreciate the artworks.

II. POLICY

The Broward Cultural Affairs Council will commit to making meaningful community outreach and public education a part of every public art and design project. This will ensure that the citizens of Broward County have full access to the artworks created under this program. Possible activities might be:

- A. Efforts to raise the level of general awareness about public art, such as slide lectures or presentations to various community groups and service organizations; a regular program of media coverage; and periodic "townhall" meetings in Commission districts.
- B. Community involvement in the artist selection process, including appropriate community meetings before the project is defined; community representation on the artist selection panels; community co-sponsorship of public art and design projects; and public "unveilings" or dedications.
- C. More formal public education programs, including design competitions and design awards; sponsorship of public art lectures by local museums and galleries; guided tours of public art in the County; and periodic symposia on public art and urban design.

- D. A concentrated program for school children that includes the development of curricula guides for public art and design; sponsorship of artist residencies in the public schools; and a speakers' bureau on public art for the school system.
- E. A systematic media relations effort that targets the local print and broadcast arts reporters; participation by Council members on local media talk shows; and regular press development activities in the form of press releases and media packages.
- F. A publication program that includes catalogs and guides to the County Art Collection; a newsletter to interested citizens; and the creation of posters to accompany the unveiling of new artworks.

**BROWARD CULTURAL AFFAIRS COUNCIL
POLICY ON LOCAL VS. NON-LOCAL ARTISTS**

I. PURPOSE

The Broward Cultural Affairs Council recognizes that public art programs can serve more than one purpose. While the primary objective of a program is the enhancement of public spaces in Broward County for the general benefit of its citizens, a public art and design program can also be an important tool in developing the community of artists who reside in Broward County and the South Florida region.

II. POLICY

The Broward Cultural Affairs Council will seek a balance over time in the awarding of contracts for public art and design projects among Broward-based, Florida and national artists. Factors such as the size of the public art and design project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Cultural Affairs Council to seek artists from a local , regional or national pool of artists.

Recognizing that it is difficult for Broward-based artists to participate in public art projects unless they have previous experience, the Broward Cultural Affairs Council will seek special opportunities, such as the Duane Hanson Allied Artist Award, to develop a growing pool of Broward-based artists with experience in public art.

BROWARD CULTURAL AFFAIRS DIVISION

PUBLIC ART BUDGET TRACKING PROCEDURES BUDGET SUMMARY DOCUMENT

1. Define and list overall projects by name (i.e. FLL Terminal E). Enter name and overall project public art budget in column A.
2. Multiply number in Column A by 0.15 and enter in column B (Transfer to Admin Budget). Enter total in column B on Program Support Budget Sheet.
3. Multiply number in Column A by 0.15 and enter into column C (Transfer to Maintenance Budget).
4. Identify individual projects in overall project budget (i.e., baggage claim neon, main terminal floors, etc.) Enter names of individual projects.
5. As projects go through artist selection processes, enter name(s) of artist(s).
6. Enter the total project public art budget in column D (Original Commission Amount).
7. Subtract a project contingency (usually 10%) and enter into column L (Original Contingency).
8. Subtract any anticipated art project support costs (i.e., site preparation, lighting, architectural or engineering fees, etc.) and enter into column N (Art Project Support Costs).
9. Enter the remaining balance in column E (Original Commission Amount). This is the amount of the original contract with the artist.
10. During the course of the project, certain adjustments may be required. Funds may need to be transferred from the contingency into the artist's budget or into the project construction budget. Funds may need to be transferred from the art project support budget into the artist's contract or to the construction budget. Make these adjustments as required. In some cases, these adjustments will be recorded as an amendment to the artist's contract. Enter any changes in the artist's contracts in column F and compute the resulting contract amount in column G. Regularly enter any changes resulting from budget transfers, contingencies and project support.
12. Maintain a running total of available contingency in case unforeseen events necessitate transferring contingency moneys among projects.
13. List any projects that have been budgeted but for which artist selection processes have not yet been initiated under Section 2, Future Projects. Make the appropriate administration and maintenance transfers.
14. When projects have been completed (artist contracts have been closed out), finalize all information in Section 3 (Completed Projects).
15. Begin an updated budget summary at the beginning of each fiscal year, carrying forward information from the preceding year.

		A.	B.	C.	D.	E.	F.
		TOTAL	TRANSFER	TRANSFER TO	ADJUSTED	ORIGINAL	AMENDMENT
1 PROJECTS IN PROGRESS	ARTIST(S)	PROJECT	TO ADMIN.	MAINTENANCE	PROJECT	COMMISSION	AMOUNTS
		PUBLIC ART	BUDGET (15%)	BUDGET (15%)	BUDGET	AMOUNT	
		BUDGET					

- A. (Overall Project)
 - 1) (Individual Project)
 - 2) (Individual Project)

- B.
- C.
- D.
- E.
- F.
- G.

TOTAL ACTIVE PROJECTS: _____

2 FUTURE PROJECTS

- A.
- B.
- C.
- D.
- E.
- F.
- G.

TOTAL FUTURE PROJECTS: _____

3 COMPLETED PROJECTS

- A.
 - 1) (Individual Project)
 - 2) (Individual Project)

- B.
- C.
- D.
- E.
- F.
- G.

TOTAL COMPLETED PROJECTS: _____

G.	H.	I.	J.	K.	L.	M.	N.	O.
TOTAL CONTRACT AMOUNT	ARTIST PAYMENTS TO DATE	CONTRACT BALANCE REMAINING	ANTICIPATED TRANSFER TO CONSTRUCTION BUDGET	ACTUAL TRANSFER TO CONSTRUCTION BUDGET	ORIGINAL CONTINGENCY	REMAINING CONTINGENCY	ORIGINAL ART PROJECT SUPPORT BUDGET	REMAINING ART PROJECT SUPPORT BUDGET

TOTAL AVAILABLE CONTINGENCY: _____

**BROWARD CULTURAL AFFAIRS DIVISION
PUBLIC ART CASH FLOW MANAGEMENT PROCEDURES**

1. List current public art and design projects 1 .
2. Enter project start date 2a and projected completion dates 2b .
3. Enter the public art allocation 3 (2% of eligible project construction costs.)
4. Multiply the public art allocation by 0.15 and enter result under administration 4a and maintenance 4b .
5. Enter any administration expenses charged to this project in prior years under administration prior years expenditure 5 .
6. Enter estimated current year administration expenses attributable to this project under administration current year projection 6 .
7. Subtract prior year charges and current year projection from the total public art allocation and enter under Administration carry forward projection 7 .
8. Enter any maintenance prior year carry over 8 .
9. Total the columns 9 .
10. Total the prior year maintenance carryover and the 15% maintenance allocation for current projects 10 .
11. Enter any prior year carryover for administration plus the total administration current year and enter under beginning balance 11 .
12. Establish budget 12 for each category of expenditure at the beginning of each year.
13. Total annual budget 13 .
14. Enter actual monthly expenses at the end of each month 14 .
15. Total monthly expenses. Enter each months total 15 .
16. Total expenditures to date by expenditure category 16 . Total the expenditures to date and enter in lines 17 . Subtract total expenditures to date from the beginning balance 11 and enter the result on line 18 current balance.
17. Calculate expenditures to date by category as a percentage of total budget for each category 19.
18. Calculate a projected expenditure for each expenditure category and enter in column 20 . This calculation can be based on percentage of the year elapsed (i.e., after the 7th month multiply the budgeted amount by 7/12ths). Alternatively, you could calculate a more specific projection based on the progress that is being made on projects in the annual work plan.

19. Calculate the variance and enter into column 21 . For instance, if your budget for photocopying is \$1200 and you have reached the end of the 6th month of the year, then your projection for that date would be \$600. If actual expenditures are \$800, then the variance would be +\$200. This will give you an indication that you are exceeding your budget and allow you to make adjustments.
20. As new projects are created or identified in the course of the year, add them to the projects 1 and carry the revenue anticipated to the line revenue additions
21. Add the revenue additions to the current balance and enter on line 18 .

REVENUE BY PROJECT	Project Start Date	Project Projected Completion	Public Art Allocation	Administration 15% Allocation	Administration Prior Year's Expenditure	Administration Current Year Projection	Administration Carry Forward Projection
I	2a	2b	3	4a	5	6	7
TOTALS:			9	9	9	9	9
EXPENSE	BUDGET	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
Personnel Expenses							
Permanent staff	12	14	14	14	14	14	14
Benefits							
Contract staff							
Travel/training							
Artist Selection Expenses	12	14					
Artist honoraria							
Artist travel							
Panel honoraria							
Panel travel							
Panel meeting expenses							
Office Expenses							
Telephone							
Photocopying							
Printing							
Postage							
Courier/Fed Ex							
Freight							
Photography/documentation							
Publications							
Subscriptions							
Memberships							
Supplies							
Contracted Services Expenses							
Program consultants							
Educational Activities							
Curatorial Services							
Maintenance							
Equipment Expenses							
Rentals							
Purchases							
Other Expenses							
ANNUAL BUDGET:	13						
TOTALS:	15	15	15	15	15	15	15
BEGINNING BALANCE:	11						
EXPENDITURES							
TO DATE TOTAL:	17						
REVENUE ADDITIONS:	22						
BALANCE:	18						

Maintenance 15% Allocation	Maintenance Prior Years Carry-over								
4b									
9	9	Maintenance Balance Available:	10						
JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	Expenditures To Date	Percent of Budget	Projection	Variance
14	14	14	14	14	14	16	19	20	21
15	15	15	15	15	15	17			

**BROWARD CULTURAL AFFAIRS COUNCIL
ACCESSIONING PROCEDURES**

This procedure should be followed for each work as it is received into the County collection.

- i. Fill out **INVENTORY CARD**. (See attached samples).
 - a. **Numerical card** by acquisition number (by year).
 - Make out one card for each artwork.
 - Assign BCAC number. Number = BCAC plus year plus sequential number of that artwork in that year. Thus, the first artwork acquired in 1994 would have the following accession number: BCAC 1994.1; the second would be BCAC 1994.2, and so forth.
 - If there are several pieces of art in a series, assign one number to the entire series and give each piece an a, b, c, etc. Thus if the fourteenth work acquired in 1994 were a series of three prints, they would be assigned the following accession numbers: BCAC 1994.14a, BCAC 1994.14b, BCAC 1994.14c.
 - b. **Alpha card** (by artist last name).
 - Make out one card for each artwork.
 - Alpha and numerical cards are identical. One is filed by accession number in sequential order by year; the other is filed alphabetically by artist last name.

INVENTORY CARD

Last Name: _____ Accession Number: _____

Artist Full Name: _____ Phone: _____

Address: _____

Gallery/Agent: _____ Phone: _____

Title of Artwork: _____

Medium: _____

Dimensions: _____

Date Created: _____ Date Acquired: _____

Purchase/Commission Amount:

Source of Funds:

Current Location of Artwork:

Contact Person:

Last Condition Report:

PLEASE MAKE NOTES ON REVERSE.

2. LABEL

- a. Prepare one label for each artwork.
- b. Attach to back of work, under base or other appropriate location.

BROWARD COUNTY

BCAC No.

ART COLLECTION

Date:

Artist:

Title:

Medium:

Special Instructions:

WARNING: BEFORE MOVING OR HANDLING THIS ART
 CONTACT BROWARD CULTURAL AFFAIRS DIVISION AT: 305/357-7457

3. WALL TAG

- a. Prepare one for each work to be installed indoors.
- b. Place under plexiglas cover of same dimensions and tack to wall with brass tags.
- c. Engraved brass plaques can be used for important, permanent works.

Artist:

Title:

Medium:

Date:

4. PLAQUE FOR OUTDOOR WORKS

- a. Plaque should be cast in bronze with raised letters.
 - b. Plaque should be placed in a prominent location on the base of, or near the artwork, but never on the work itself. Consult with the artist for proper placement.
-

ARTIST'S NAME

TITLE OF ARTWORK

MEDIUM

YEAR

BROWARD COUNTY ART COLLECTION

5. SLIDES/PHOTOGRAPHIC DOCUMENTATION.

- a. At least two slides should be acquired for each artwork.
- b. At least two 8" x 10" black and white glossy photographs should be acquired for each artwork.

6. MATERIALS AND MAINTENANCE INSTRUCTIONS.

- a. Every artist should complete the materials and maintenance worksheet before the final payment on the artist's contract is issued.
- b. A permanent record of this worksheet should be maintained.

7. MASTER LEDGER.

- a. Record the acquisition in the master ledger.

8. ARTIST FILE.

- a. Create artist file with artist resume, current address, contract.
- b. Place duplicate of materials and maintenance worksheet in artist file.

**BROWARD CULTURAL AFFAIRS COUNCIL
MAINTENANCE PROCEDURES**

This form should be completed for each work as it is received into the County collection.

Materials and Care Information Sheet (to be filled out by artist and submitted upon completion of the project prior to final payment.)

Artist _____ Date _____

Title of Work _____

Media _____

Specific materials used: (Brand name and type of all materials, i.e. type of paper and fiber content, metal alloy, chemical composition of patina, etc.)

Specific techniques used in the fabrication of the artwork: (air brush painting, lost wax casting,

TIG welding, etc.)

Fabricator name and address (if other than the artist):

Installation materials and techniques (Attach as-built drawings as appropriate):

Recommended maintenance procedures (Be as specific as possible about techniques & materials):

Cautions regarding maintenance, handling, etc:

BROWARD CULTURAL AFFAIRS COUNCIL
REQUEST FOR ARTIST QUALIFICATIONS

PROJECT: (Facility Name)
(Address)
(Address)

1. **Site Description:** This section should describe the general public purposes of the facility or site and should also describe in specific detail the activities or operations that will take place once the capital improvement project is completed. It should note the level of public access, the estimated number of persons projected to use facility, number and nature of employees, operating hours, nature of clientele, any unusual characteristics of operations, etc.

The general location of site should be described: type of neighborhood, urban design considerations, approaches to the site, etc.

Specific plans for the site should be described to the extent that they have been developed. The architectural or engineering program should be attached, along with conceptual designs or schematics, if available.

2. **Current Status of the Project:** Should note whether project has been funded and appropriated. Source of funding. Status of architect or engineering design consultant selection. Identify other design consultants if they have been selected.

3. **Timetable:** Should project the overall timetable for the project (schedule for conceptual design, schematics, working drawings, construction documents, bidding/contract award, construction, facility opening) with particular note of the periods during which artist involvement would be required. Should also note, if possible, the level of artist commitment required during each time period (i.e., 50% time, full-time, etc.)

4. **Project Description:** This section should describe in detail the expected scope of services of the artist. Will the artist be a member of the project design team? What will be the artist's relationship to the architect? Sub-contractor? Co-equal designer? With whom will the artist contract? Will the artist be working on the overall design or specific elements of the architecture program? Typical elements, such as fixtures and furnishings? Discrete artworks? How will these issues be resolved during the course of the design development?

If the project is for the creation of a specific artwork, the nature of the desired work should be described in detail here. For example, if you are looking for an artist to create a stained glass window, then the dimensions of the opening(s), structural considerations, related design elements, etc., should be detailed.

5. **Project Budget:** This section should state the budget available for the project. Any limitations should be stated here. For instance, if the artist's fee is limited to 15% of the budget for design, with the remainder for the actual fabrication and installation of artworks, that should be stated here. This section should also indicate whether the budget is inclusive of travel, overhead, insurance, site preparation, lighting and utilities, installation, etc.

6. **Project Selection Panel:** This section should identify the members of the selection panel who will be choosing the artist(s) who will be recommended for the project.

7. **Selection Process:** This section should outline in some detail the process for the selection of artists, including what the respondents are being asked to submit, whether travel and honoraria are offered, whether the artists will be asked to develop a proposal, etc. Typically, artists will be asked to submit slides of previous work, a professional résumé and a brief statement of their response to the challenge offered by the project, not to exceed two type-written pages. Artists will be selected to interview or prepare a proposal for the project. Finalists who are asked to prepare a proposal will normally be paid a small honorarium. The selection panel should always reserve the right to reject all proposals or applicants.

8. **Pre-submittal Conference/Site Visits:** This section should be included if there is an opportunity to visit the site prior to the submittals or whether there is a mandatory or optional pre-submittal meeting prior to submittal. If so, this section should indicate the time, date and place of the meeting, as well as a contact person.

9. **Deadline:** This section will contain the time and date by which the submittals are due, and should indicate whether this is a postmark deadline or a receipt deadline. This section should also indicate when artists can expect to receive notice about the project.

10. **Instructions:**

This section will contain specific instructions relating to the artist submittals. They might for instance contain the following instructions:

- a. Entries will be accepted in two-dimensional form only.
- b. Submit: 1) up to twenty slides or photographs of recent representative work, a list of slides with annotation (10 copies), your current professional resume (10 copies) and not more than a two-page response to the opportunity presented by the project (10 copies).
- c. It is emphasized that specific proposals for the artworks are not requested at this time and will not be reviewed.
- d. Include a self-addressed, stamped envelope with sufficient postage to cover the return of visuals. Only slides and photographs will be returned.
- e. Every slide should be labeled on the front of the slide with the artist's name, the title of the work, the medium, dimensions and date of creation. An arrow should indicate the top of the slide.
- f. Every item in the artist's submittal should be labeled with the artist's name.
- g. Artists whose work, by its nature, cannot be shown through the media of slides and photographs should contact (Person and phone number), to make special arrangements.

- h. All materials must be contained in a single envelope not to exceed 16" X 20". Only one entry per envelope. Artists submitting to other projects should make separate submittals. Entries should be addressed to:

(Project Name)
Broward Cultural Affairs Division
100 South Andrews Avenue
Ft. Lauderdale, FL 33301

- i. While every precaution will be taken to prevent the loss or damage to entries, the Broward Cultural Affairs Division, its staff and selection panels assume no responsibility in the case of loss or damage to the items submitted.
- j. The Broward Cultural Affairs Division reserves the right to duplicate slides for its slide registry. Artists not wishing their slides duplicated for the registry should indicate that in their submittal.
- k. All artists who submit for this project will be notified by mail of the selection panel's decision. No information regarding the decision will be released by telephone.
- l. Artists who wish to be notified that their submittal has been received should include a stamped, self-addressed post card that will be mailed back to you upon receipt of your submittal.

BROWARD CULTURAL AFFAIRS DIVISION
VISUAL ARTIST SLIDE REGISTRY

APPLICATION INSTRUCTIONS:

A complete application must include:

1. No more than twenty slides of current work in a 9" x 11" clear plastic sheet labeled as indicated:
2. An Artist Information Form. Please type or print in black ink. Note: Do Not send a personal resume, but transfer information onto the following form.
3. Optional: A single 8-1/2" x 11" page of additional information on such issues as unusual techniques or personal visual concerns may be attached.

Title of work
Arrow - Up
Artist's name Date
Medium Dimensions
Location of work
Price, if applicable

This application is:

- A new entry to the Slide Registry.
- An update of materials already on file.
- The Cultural Affairs Division _____ may _____ may not duplicate the slides.
- Materials are submitted for the following specific project:

- To be returned to artist after the current project. (Enclose self-addressed, stamped envelop).
- May be retained by Cultural Affairs Division for future projects.

Artist Name: _____

Date: _____

ARTIST INFORMATION

Artist Name:

Date:

Address:

City:

State:

Zip:

Phone:

Home

Work

Phone:

Studio

FAX

Social Security Number:

Interest:

- Public Art Commissions
- Design Team Collaborations
- Direct Purchases
- Artist Residencies
- Other

ART MEDIA

Painting/drawing

Graphics/drawing

Fiber/fabric work

Sculpture

Photography

Metal Work

Ceramics

Wood

Murals

Glass

Crafts

Mixed Media

Printmaking

Collage

Other (specify):

SLIDE INVENTORY

Artist Name: _____

Date: _____

TITLE: MEDIUM: DATE: SIZE: LOCATION: PRICE:

1.	_____	_____	_____	_____	_____	_____
2.	_____	_____	_____	_____	_____	_____
3.	_____	_____	_____	_____	_____	_____
4.	_____	_____	_____	_____	_____	_____
5.	_____	_____	_____	_____	_____	_____
6.	_____	_____	_____	_____	_____	_____
7.	_____	_____	_____	_____	_____	_____
8.	_____	_____	_____	_____	_____	_____
9.	_____	_____	_____	_____	_____	_____
10.	_____	_____	_____	_____	_____	_____
11.	_____	_____	_____	_____	_____	_____
12.	_____	_____	_____	_____	_____	_____
13.	_____	_____	_____	_____	_____	_____
14.	_____	_____	_____	_____	_____	_____
15.	_____	_____	_____	_____	_____	_____
16.	_____	_____	_____	_____	_____	_____
17.	_____	_____	_____	_____	_____	_____
18.	_____	_____	_____	_____	_____	_____
19.	_____	_____	_____	_____	_____	_____
20.	_____	_____	_____	_____	_____	_____

RESUME

Artist Name:

Date:

Education:

Public Art Commissions (Indicate Commissioning Agency, Location, Medium, Date, Amount of Commission)

Other Professional Experience

Recent Exhibitions (Indicate if juried, invitational, one-person, etc.)

Museums or Collections

Publications

Honors, Awards, Grants

Artist Name: _____

Date: _____

Other Significant Experience

REFERENCES

NAME

POSITION

PHONE

1. _____
2. _____
3. _____

Signature: _____

Date: _____

Are there any attachments to this application enclosed? Yes No.

FOR OFFICE USE ONLY

Projects for which these materials have been shown:

PROJECT

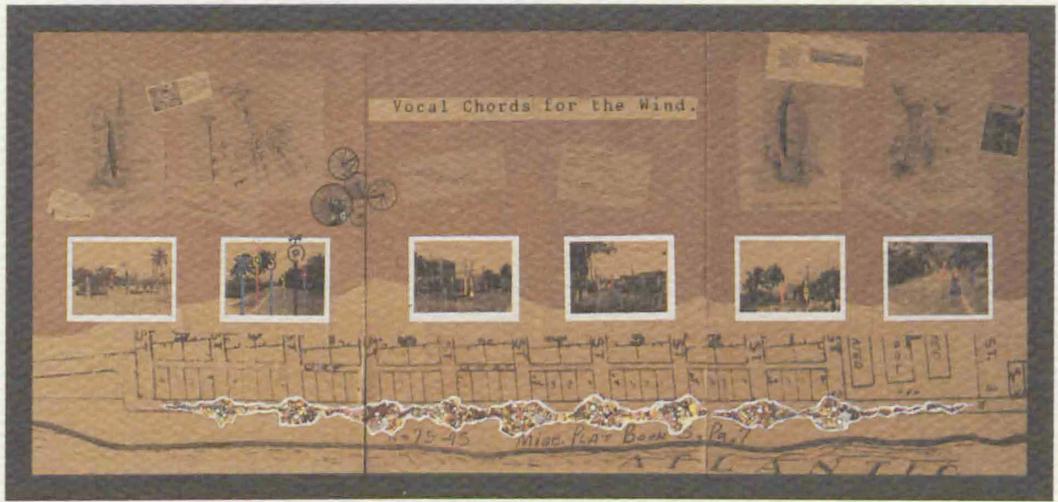
DATE

1. _____
2. _____
3. _____
4. _____



**VOCAL CHORDS
FOR THE WIND**

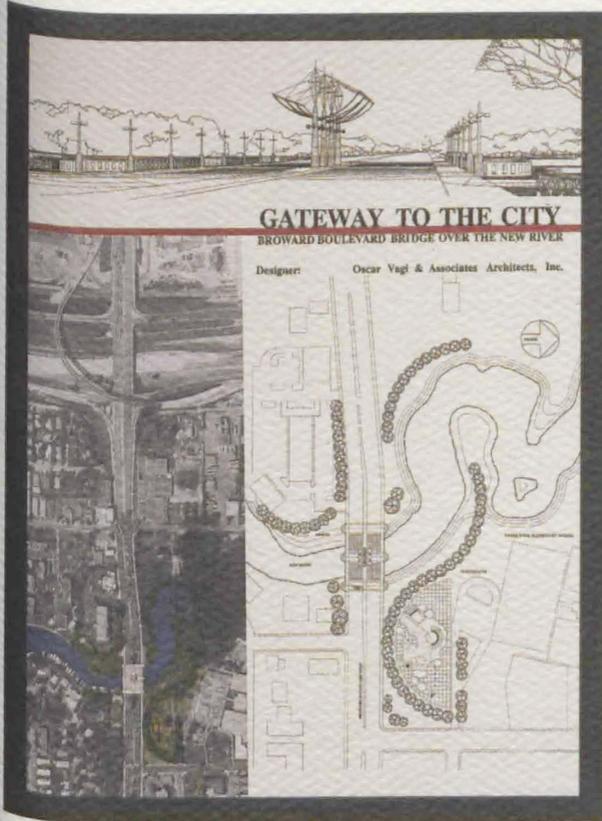
Hollywood Beach
Broadwalk



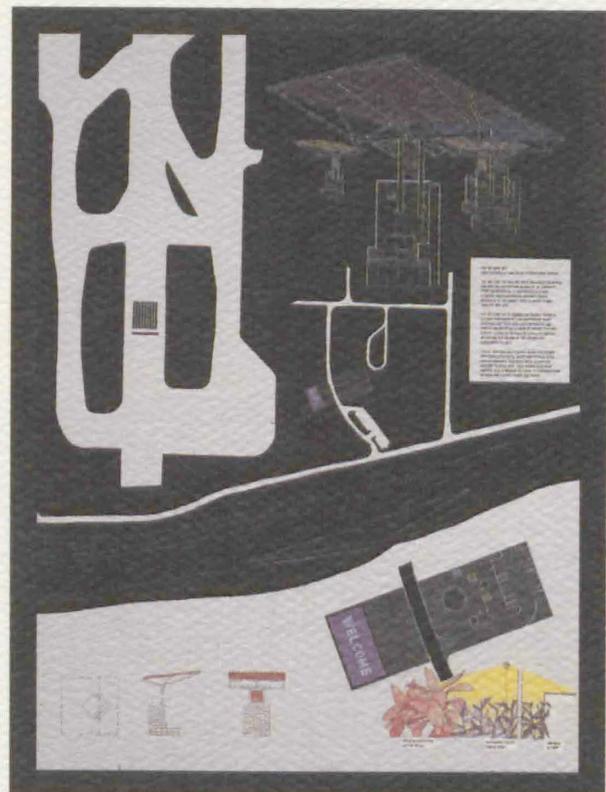
Design Broward

CREATING

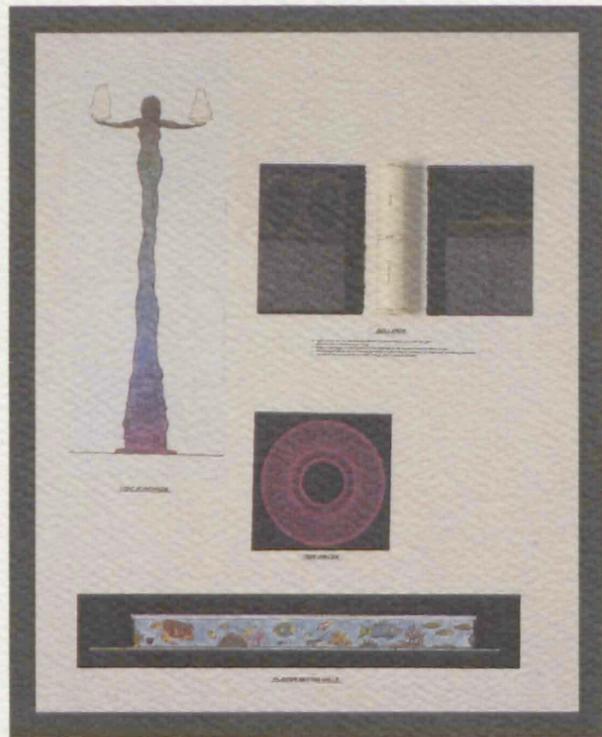
PLACES AS ART



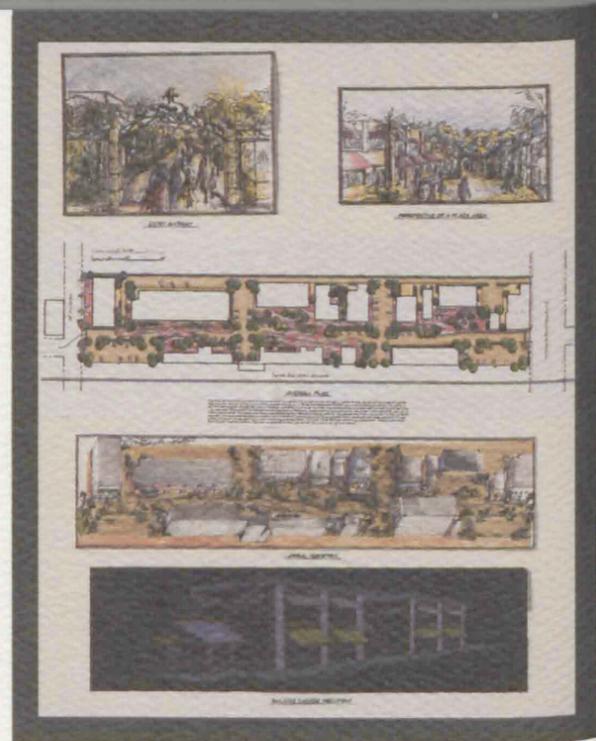
GATEWAY TO THE CITY
Fort Lauderdale



THE WELCOME MAT
Fort Lauderdale/Hollywood International Airport



CURRENTS
Hallandale Fashion District



CURRENTS
Hallandale Fashion District



AFRICAN AMERICAN LIBRARY & CULTURAL CENTER
Sistrunk West Entryway,
Fort Lauderdale



VICTORY POWER
FPL Power Transfer Station, Fort Lauderdale

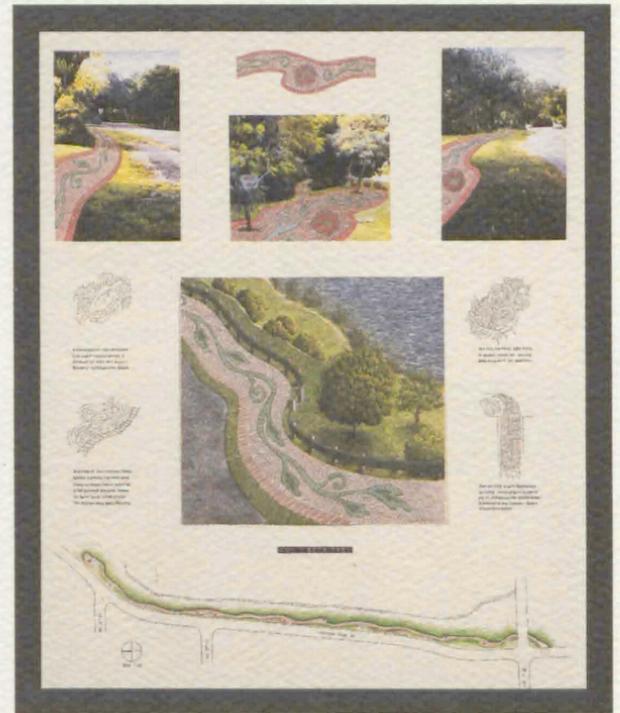


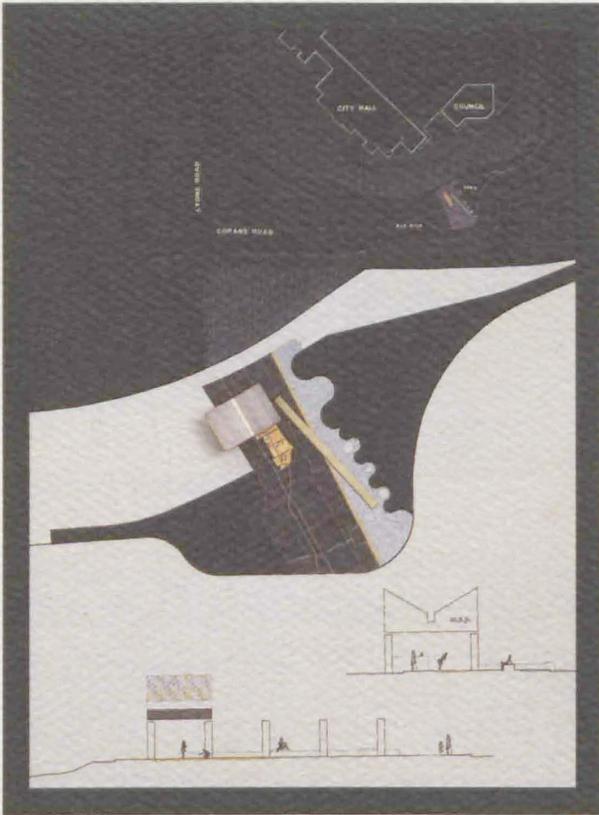
CIRCLE PARK PLAZA
Young Circle, Hollywood

**A LOCAL STAMP OF
MAN'S PASSING**
Hillsboro Inlet Bridge,
Pompano Beach



PAINTERLY PATH
Annie Beck Park,
Fort Lauderdale



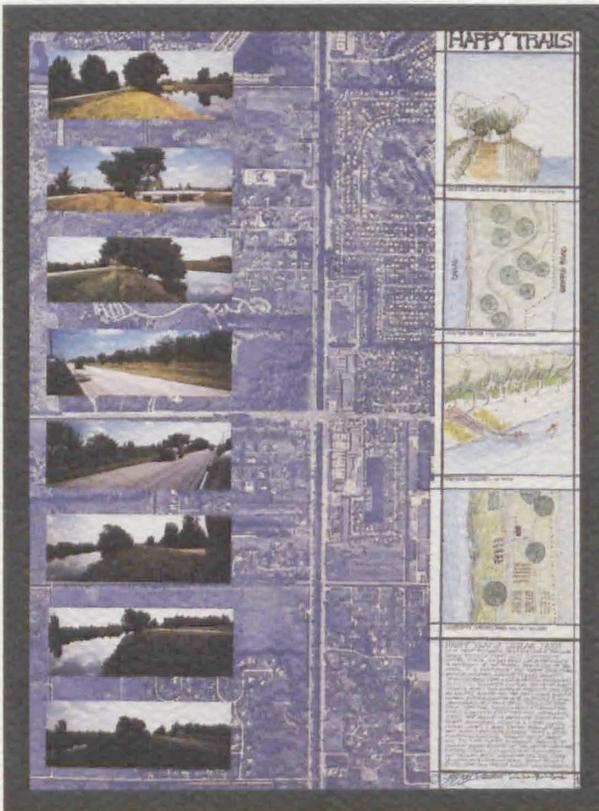


M.A.P. (MAKING ARTS PUBLIC)
Government Center, Coconut Creek

PIPES AND BUBBLES
Executive Airport Well Field, Fort Lauderdale



M.A.P. (MAKING ARTS PUBLIC)
Government Center, Coconut Creek



HAPPY TRAILS PARK
Cooper City



The projects listed below were developed by the volunteer design teams as part of the Design Broward community education process. With the exception of the African American Library and Cultural Center, these projects are currently not included in the Capital Plan. All of these projects as proposed are currently unfunded, but should be considered on their individual merits by the Public Art and Design Committee.

AFRICAN AMERICAN LIBRARY AND CULTURAL CENTER

TEAM MEMBERS: Robert Cass Wojcik, urban planner; Ish Byus, architect; Charles Mills, artist; Edith Humphreys, artist.

LOCATION: Southeast corner of NW 27 Avenue and Sistrunk Boulevard (NW 6th Street), City of Fort Lauderdale. Specific location at site: Sistrunk West Entryway.

PROJECT/SITE DESCRIPTION: The site at which the new African American Library and Cultural Center will be located measures 8.8 acres. The proposed project, located at the southeast corner of NW 27th Avenue and Sistrunk Boulevard, is a blending of art and architecture and offers the opportunity for a monumental expression of African American history, environment and cultural heritage. A continuum of overlapping free-standing and free-form panel structures would surround a monumental Nubian style facility and plaza.

The exterior panels as viewed from the roadway would contain images of realistic size African wildlife and natural scenery in a natural setting. From the other side, the panels would exhibit a diversity of village scenes and African life in a panorama. Replicas of African sculptural elements would grace the ends of each panel serving as guardians of the site. In addition, speakers located throughout the space would emit African sound effects. The reinforced concrete walls would be faced with porcelain enamel in order to provide lasting color, durability and detail.

The proposed theme of the entire work would be communication. First revealed at the building entrance through the use of early African cave drawing motifs, the theme would continue in an ascending spiral walkway with imagery, sights and sounds of story tellers, from ancient African tribes to modern African American song, dance, and other artistic and intellectual expression.

SPECIAL CONSIDERATION FOR ARTISTS: The project serves as a West Entry to Sistrunk Boulevard, the commercial and cultural spine of Fort Lauderdale's African American community. It complements the East Entryway Park and History Wall located at NW 2nd Avenue and Sistrunk which was constructed by the City of Fort Lauderdale in 1993.

A LOCAL STAMP OF MAN'S PASSING

TEAM MEMBERS: Pam Rosenbloom, architect; Jeffrey Siegel, landscape architect; Beryl Solla, artist.

LOCATION: Hillsboro Inlet Bridge and Tropical Resurrection Park. Hillsboro Inlet, Pompano Beach, FL.

PROJECT/SITE DESCRIPTION: The Hillsboro Inlet is a large expanse of poorly developed shoreline which includes a small drawbridge and an elegant lighthouse. The proposed redesign for the space would include a boat and fishing dock, a park area, and a new bridge, all of which would include visual references to the spirit and history of the inlet. The mythical "barefoot mailman" would perennially cross the inlet, his clothes neatly folded on one side (in bronze) and his mysterious disappearance left to the imagination on the other side. The fish-shaped pier, with its tropical shish-kebab pilings and fish-shaped park area would lend a playful and festive atmosphere to this beautiful area.

BEACH ENTRYWAY

TEAM MEMBERS: Emanuel N. Turano, architect; Lisa Dominique Turano, artist and landscape designer; Madeline Denaro, artist.

LOCATION: Beach entrance just south of Pompano Pier. Briny Avenue, one block north of Atlantic Boulevard, Pompano Beach, FL.

PROJECT/SITE DESCRIPTION: The proposed project creates a decorative entryway to the beach in the vicinity of the Pompano Beach pier. An entrance to the beach would be marked through the creation of tubular metal sculptures simulating the pilings of the pier. These sculptures would be artistically clustered, drawing visitors to the main beach area and highlighting the pier as a landmark feature of Pompano Beach.

CIRCLE PARK PLAZA

TEAM MEMBERS: Angi Curreri, artist; Rick Yasko, artist; Maggie Tomcej, artist.

LOCATION: Young Circle, Hollywood, FL.

PROJECT/SITE DESCRIPTION: Circle Park Plaza would recall Joseph W. Young's original vision of Hollywood Boulevard extending from the Everglades to the ocean. Connecting the view to and from Hollywood Beach Hotel, the east-west axis would be reinforced by an arched structure. The building's community hall, retail and open-air market would serve as a contextual magnet for cultural activities. Within the park sequence an entry arch, central fountain, and columned exit would culminate at the transformed shopping center site. Each quadrant of the park could be accessed by an inner and outer pedestrian path. The inner historic walk would revert back to a complete circle anchored by the bandshell and intersected by illuminated reflecting pools and a tropical grotto. The

Proposed Circle Park Plaza represents primary city elements, experiencing the past into the present, and giving form to the singularity of place — the City of Hollywood.

CURRENTS

TEAM MEMBERS: Wilhelm Harbans, architect/artist; Harry Belton, landscape architect; Raymond Olivero, artist.

LOCATION: Hallandale Fashion District, 1 Northeast First Avenue, Hallandale, FL.

PROJECT/SITE DESCRIPTION: The sequence of illustrated motifs transforms a waning urban fashion district into an appealing environment which expresses designs and ideas based on and derived from the indigenous Florida landscape. In pursuit of this objective, the function of the space was reordered. Design of pavements, street furnishings, plantings, and building facades were modified to unify the area through the use of color, pattern, and texture. The major design influence was the community's historical and cultural predominance of coastal and tropical environments.

GATEWAY TO THE CITY

TEAM MEMBERS: Oscar Vagi and Associates, architects.

LOCATION: Broward Boulevard, East of Interstate 95.

PROJECT/SITE DESCRIPTION: The point where Broward Boulevard crosses over the New River offers an opportunity to define an important entry to the city. The proposed design includes a structure invoking the maritime spirit of Fort Lauderdale, new bridge lights and decorative railing, and a playground for neighborhood children, all of which attempt to form the beginning of a revitalized Broward Corridor between Interstate 95 and downtown Fort Lauderdale.

HAPPY TRAILS PARK

TEAM MEMBERS: Anthony Abbate, architect; Deborah Strelkow, landscape architect; Claire Garrett, artist; Richard Medlock, artist.

LOCATION: Griffin Road/Orange Drive Canal Corridor, Cooper City, FL.

PROJECT/SITE DESCRIPTION: A linear strip of land on the bank of a canal provides the setting for various pedestrian and equestrian trails parallel with the roadway and the waterway.

The proposed horse trails evoke the agrarian history of the area, which is reinforced with proposed establishment of community gardens and citrus tree groves at intervals along the trail.

The addition of a "viewing channel" would provide an opportunity to view the surface of the water while fishing piers extend out to provide areas for restful recreation.

HUMAN NATURE

TEAM MEMBERS: Henry Moretti, artist; Juan M. Catusus, architect; Angela F. Budano, landscape architect.

LOCATION: Osswald Park, 2220 NW 21 Avenue, Oakland Park, FL.

PROJECT/SITE DESCRIPTION: As a complement to the beautiful setting and natural gathering habits of the patrons, the proposed design includes an outdoor space for informal or formal get-togethers. Easily accessible, yet situated in a secluded location, this arena frames a view to the serene pond with woods for a backdrop. The area becomes a large-scale organic sculpture, as if nature molded and grew it. While the design is sensitive to the earth and its surroundings, the title Human Nature also celebrates the social actions and place man holds within nature. Oversized marble boulders mark man's turf suggesting our contrast and harmony with nature.

M.A.P. (MAKING ARTS PUBLIC)

TEAM MEMBERS: Rosanna Saccocio, artist; David McLean, horticulturist; Donald Singer, architect.

LOCATION: Government Center, Coconut Creek.

PROJECT/SITE DESCRIPTION: A graphic and structural concept with a strong visual and symbolic identity, the M.A.P. series offers directions to cultural, botanical and environmental areas of interest. Government centers and tourist destinations are also identified. The floor in and around the shelter is a graphic map of Broward County made of a variety of materials that create texture. Points of interest are identified through symbols. A legend on the wall explains the symbols. The Coconut Creek site was chosen for its central Broward location and relationships to the civic realm represented by City Hall. Similar structures could be strategically placed throughout the county. Light panels are solar-powered to illuminate the graphics and create a beacon for lost persons and lost souls.

MINDFILL PARK

TEAM MEMBERS: Team 1: Khaled Ali, architect; Susan Retz, landscape architect; Gary Williams, artist; Yamilette Williams, draftsperson; Beverly Ali, educator. Team 2: Stan Schachne, architect; Stuart Bussian, landscape architect; Tobey Archer, artist. Team 3: Steve Hammond, architect; Pete Dewick, landscape architect.

LOCATION: Davie Landfill off Orange Drive and I-75.

PROJECT/SITE DESCRIPTION: The chosen site speaks at once to man's destructive power in nature, and to nature's forgiveness when people realize their errors and make amends. In reclaiming this site from a landfill to a park, the once moribund becomes a place for people to play, to celebrate nature, and thus to celebrate Life itself. In homage to the majesty of nature, artwork designs and

activities were developed around the themes of earth, air, water, and sun. The team consistently sought in all designs to evoke the emotional response of joy, when a natural land depression defiled by grease, waste and sludge, is cleaned and transformed into a gleaming lagoon, where fish spawn, plants thrive, and birds soar in the skies above. Our joy gives us a window out of temporal lives and into the Great Mystery of Life.

The Broward County Commissioners had great foresight in commissioning a civil engineering firm to develop plans to transform the existing Davie Landfill into a regional park. The commissioners envisioned a fund-generating park with myriad activities. Unfortunately, the county budget has not allowed for the full fruition of the idea.

The 210-acre site required that the talents of three teams from Sunrise, Plantation, and Davie join forces in the development of the regional park. The design celebrates the surrounding land use, a dairy farm, synchronously named Imagination Farms. The cow became the philosophical and creative touchstone. By the incorporation of the cow in their designs, the team wished to recognize this microcosm of Nature. The fanciful cows of our creation will legitimately bring to mind a sense of place and a sense of history, as well as underlining the contemporary movement away from urban sprawl, through the inclusion of rural settings into its scenes.

MONUMENTALITY INFUSION

TEAM MEMBERS: Henry Moretti, artist; Juan M. Catusus, architect; Angela F. Budano, landscape architect.

LOCATION: US Post Office, Main Branch, 1900 Oakland Park Boulevard; Oakland Park, FL.

PROJECT/SITE DESCRIPTION: The main intent of the proposed design is to create a sense of importance, character, and monumentality for the county's main post office. The key elements include motifs, images, and symbols associated with the US Postal Service. A vibrantly colored, unfurling flag, painted on the front parapet ties together the linear elements of the facade. An American Eagle logo, enlarged lobby marquee, eliminates customer confusion over the entrance to the building. Large architectural treatments and unique landscaping break up the enormous length of the building, and give focus to the entrance, while respecting the established rhythm of the existing architecture.

NIGHT MOVES

TEAM MEMBERS: Terry Dedrick, artist and team leader; Brett Nein, landscape architect; Ted Bujalski, architect.

LOCATION: Windmill Park, Coconut Creek, FL.

PROJECT/SITE DESCRIPTION: In approaching the site the team observed primarily evening activity. Considering the high temperatures in South Florida, it came as no surprise to any of us. Walking around the lake on the adjoining jogging track we noticed a sidewalk that ran right next to it. The idea came to us in a tennis ball. What if the track itself were more user friendly to the joggers and

the environment? We came up with the solution of a track that lights up when you are jogging on it (like those jogging shoes) and goes out when not in use — making it safer and much more fun to use.

PAINTERLY PATH

TEAM MEMBERS: Mimi Botscheller, artist; Oscar Vagi, architect.

LOCATION: Annie Beck Park, Fort Lauderdale. East end of Broward Boulevard and Victoria Park Road.

PROJECT/SITE DESCRIPTION: Named after Fort Lauderdale pioneer and horticulturist, this narrow park is located on a natural coral ledge at an elevation of 14.4 feet, descending to a preserve of landscaping and mangroves overlooking the former Lake Stranahan.

Bordering on a significant portion of one of Fort Lauderdale's oldest neighborhoods, Painterly Path is designed to encourage residents to utilize the park and increase its visibility as a scenic drive, without imposing on its natural beauty. Fabrication of the vine and floral image in the path would consist of formed concrete, with color dye and elasticity additives. The path would be framed with a contrasting paver border, filled with multicolored pavers in a variation of the Corinth fan motif.

PIPES AND BUBBLES

TEAM MEMBERS: Nan Reinking, artist; Kim Moyer, landscape architect; Ronald G. Trebbi, architect.

LOCATION: Executive Airport Well Field, Fort Lauderdale.

PROJECT/SITE DESCRIPTION: The proposed project draws attention to the source of water for a large segment of the area's population, the City of Fort Lauderdale's Executive Airport well field. Architectural, sculptural landscape and graphic design elements would combine to convert the utilitarian piece of public land into a participatory piece of public art which reinforces the importance water plays in our lives.

REVISITING THE PAST

TEAM MEMBERS: Robert Allica, architect; Robert Tucker, artist; Charles Zidar, landscape architect.

LOCATION: Gateway Park, Sunrise Boulevard, Lauderhill/Plantation, FL.

PROJECT/SITE DESCRIPTION: On a serene plot of land off Sunrise Boulevard lies the southern entrance to the city of Lauderhill. The city itself is a melting pot of ethnic diversity. This design intends to celebrate this diversity, specifically to emphasize the origins of the indigenous inhabitants.

The design on a site of nearly four acres reflects the tools and techniques used by native American Indians of the southern part of Florida and the Caribbean, such as the now extinct Tequestas. The island in the lake, the focal point of the park, contains large scale pottery fragments extruding from the earth's surface. These shards lie in a bed of low maintenance landscape material criss-crossed in a pattern mimicking the lines found in ancient Indian pottery. As a unifying feature, the criss-cross pattern is repeated on walking surfaces through the site. The overall shape of the lake, the shape of the island, and the profile of the bridge take on a mushroom-like appearance. The form has its roots in the finger islands developed by the Indians for ceremonial purposes.

Mounding is used throughout the park to direct views, create quiet respites, and to mimic the mounding used by these ancient inhabitants. Seating is created of pottery shards which protrude from the mounds just as pottery shards would protrude from the earth on archeological excavations. The east side of the site is primarily for active uses. Large objects, to be used by park visitors for climbing and playing, mimic the decorative objects carved by the Indians from shell, bone, and stone. The west, or passive side of the site, contains a wooded interpretive trail complete with native plant material labeled with the plant names and the Indian uses of each plant type. Plaques throughout the park describe various historical notes and quotes from related poetry and prose. The site is not only to be used as an educational facility for South Florida, but as much needed open green space for area residents.

THE DIAMOND OF THE GOLD COAST

TEAM MEMBERS: George Gadson, artist; Jose Garcia, architect; Charles Zidar, landscape architect.

LOCATION: Hollywood City Hall/Downtown Hollywood, Hollywood, FL.

PROJECT/SITE DESCRIPTION: Hollywood, known as The Diamond of the Gold Coast, is a progressive South Florida city set in a lush tropical setting. Like the facets of a fine cut gemstone, the city has its many sides and secrets, thus its worldwide appeal for those who have had the pleasure of making its acquaintance.

The proposed site — Hollywood City Hall — is the dynamic center of the city. The diamond form with its multiple angles would provide spatial organization. An iron arch located at the entrance to the commercial district would take on the implied angular form of the diamond. This arch would be painted white and be inserted into the earth in a bed of black painted river rock. By night the arch would exhibit a neon glow blending with that of the nearby Presidential building. The shape of the islands running the length of Hollywood Boulevard from this commercial district to City Hall would play off the angular diamond form through the use of curb cuts. Clear tubing would form the implied facets of the gem, while a fountain flowed water down its sides. The water would be recycled at the base in a formation of black river stones symbolic of the black coal in which diamonds originate. Tubular lighting would echo the colors of the arch at night and lighting fixtures and benches would repeat its angular form in their ironwork structures. Repetitive planting schemes and species would unify the site.

THE WELCOME MAT

TEAM MEMBERS: Rosanna Saccocio, artist; David McLean, horticulturist; Jim Stimpson, lighting consultant; Donald Singer, architect; Teen Woon, project architect.

LOCATION: Fort Lauderdale/Hollywood International Airport.

PROJECT/SITE DESCRIPTION: The Welcome Mat acknowledges a long standing tradition which draws Broward residents to the airport area to watch planes take off and land. The proposed design includes poured concrete letters surrounded by low maintenance plant material creating a recognizable symbol for arriving visitors and an emblem of community pride for residents.

TRI-RAIL/AMTRACK STATION

TEAM MEMBERS: Dillard School of the Arts students including Dana Trott, project coordinator (9th grade); Chris Paiva, artist (11th grade); Donald Nichols, landscape architect (11th grade); and Matt Monteith, architect (12th grade). Other members: Janet Siegel Rogers, artist teacher; John Kelly, principal; Virginia Shukey, artistic director; Joyce Trott, parent advisor.

LOCATION: Fort Lauderdale Tri-Rail/Amtrack Station, Broward Boulevard and I-95 south.

PROJECT/SITE DESCRIPTION: The proposed design features renovation of the existing 1920's train station along with the construction of a new station. The existing station would house a restaurant, train museum, and an elevated structure for viewing train and automobile traffic and the Fort Lauderdale skyline.

VICTORY POWER

TEAM MEMBERS: Anthony Abbate, architect; Claire Garrett, artist; Richard Medlock, artist; Deborah Fabian Strelkow, landscape architect. (Technical audio assistance courtesy of Jeff Zvac, Community Radio WDNA.)

LOCATION: FPL Power Transfer Station, NW 6 Street and NW 7 Avenue, Fort Lauderdale.

PROJECT/SITE DESCRIPTION: Surrounding the electric power transfer station is a right of way of varying width, public sidewalks and abandoned streets. There is also a parking lot and housing under construction along the east border of the site.

The purpose of the proposed piece is to protect and commemorate, to mitigate both the destruction of the "Strip", once the heart of Fort Lauderdale's jazz scene before desegregation, and the potentially harmful effects of the electro-magnetic field at the transfer station.

The proposed piece is essentially a reconstruction of images of the past. Photographic images would be cast onto a series of protective screens comprised of metal fabric which enclose, encase, and

wrap the site. The images would appear ephemeral — mysterious — as would the sounds and illumination accompanying them. Their position and design would be compelling, yet distant, and therefore ambiguous. An observer's presence would trigger sounds of jazz from the era or a reminiscence being told by a local resident. Passing by the piece one could re-construct the visual images of the past, the musicians, residents and the neighborhood. However, were the observer to move closer to the protective screening, these images and the accompanying sound would dissolve and disappear. The distance at which the images would be maintained would relate to the safe distance from the power station where meter readings indicate lower electro-magnetic field strength.

VOCAL CHORDS FOR THE WIND

TEAM MEMBERS: Mary Johnson, architect; Darcy Jones, artist; Randall von Bloomberg, artist; Albert Ross Riddle, landscape architect.

LOCATION: Broadwalk, Hollywood, FL.

PROJECT/SITE DESCRIPTION: The proposed design includes a series of sculptural elements for the Broadwalk of Hollywood Beach that would interact with natural elements (wind, rain and sea) to create an audio and visual experience that would compliment and enhance the festive atmosphere of the Broadwalk. These sculptural elements would act as musical instruments that are actually played by the wind and rain. Wind would vibrate strings, tinkle chimes, and spin whirligigs to create joyful melodies. Rain would pound percussion on great rain drums for the surprise delight of beachgoers caught in the rain. These sculptural elements would be placed so that pedestrians can walk through and around them, thereby becoming forms to interact with and experience rather than being simple visual objects. They would flow onto a colorfully tiled ground plane. Pedestrians would walk along this colored ribbon pathway, encountering along the way groves of singing sculptural forms, each grove different, yet harmonizing with the others to create an entire symphonic experience.

BROWARD COUNTY
DEPARTMENT OF
STRATEGIC PLANNING
AND GROWTH MANAGEMENT



PUBLIC ART & DESIGN PROGRAM

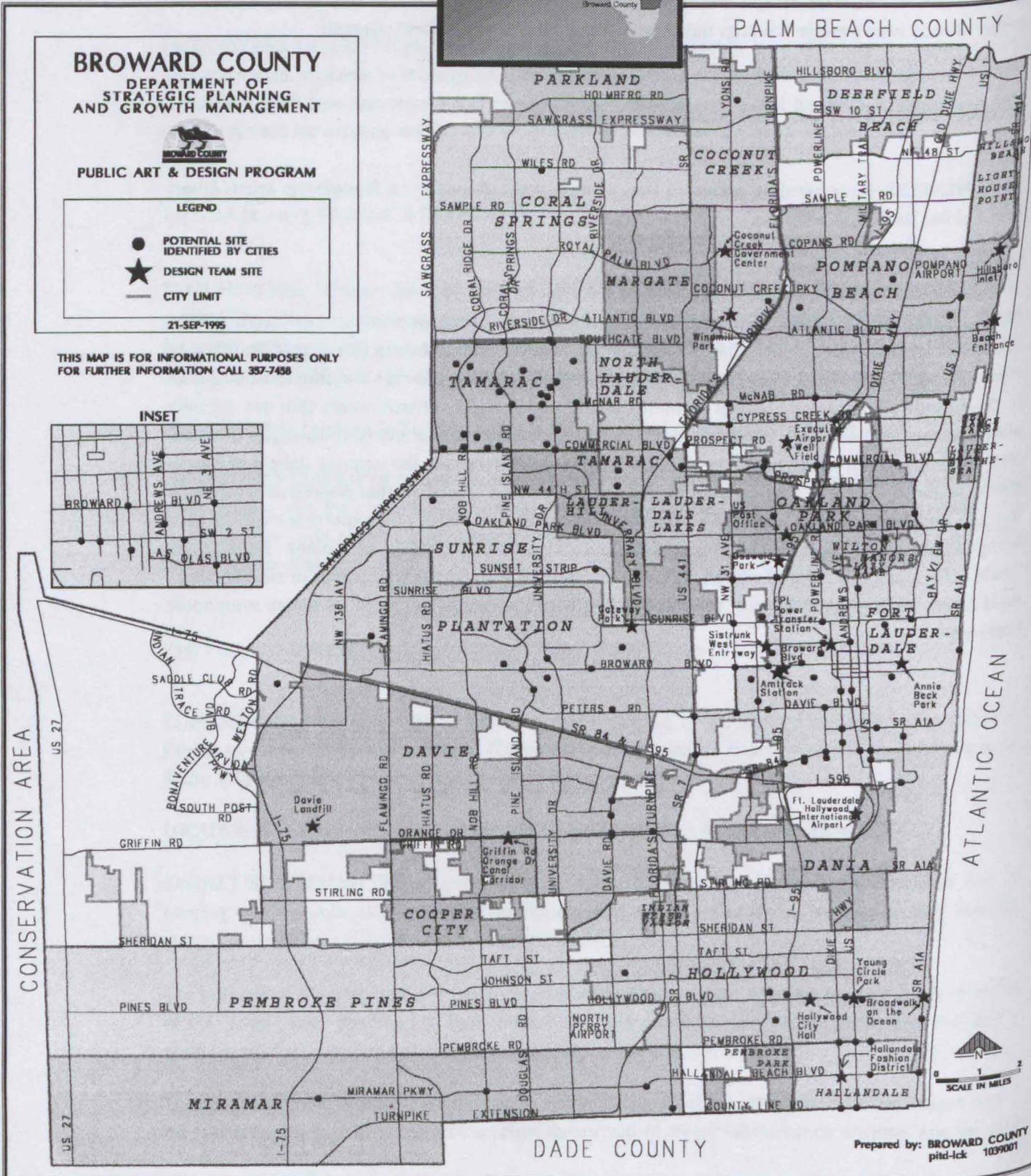
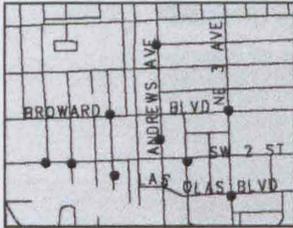
LEGEND

- POTENTIAL SITE IDENTIFIED BY CITIES
- ★ DESIGN TEAM SITE
- CITY LIMIT

21-SEP-1995

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INSET



CONSERVATION AREA

ATLANTIC OCEAN

PALM BEACH COUNTY

DADE COUNTY



Prepared by: BROWARD COUNTY
pitt-ick 1039001

INTRODUCTION

Primary funding for Broward County's Public Art and Design Program should come from the County's capital construction budget through a "% for art" formula applied to all capital construction undertaken by the County and which can be "pooled" for use in alternative public art projects. In this way the large capital expenditures planned for the Fort Lauderdale-Hollywood Airport and Port Everglades will be included in the program. (While funding from the airport is restricted to use on that site, funds generated by port projects could possibly be used elsewhere, as the entire county is the taxing district for the port.)

OTHER GOVERNMENT FUNDING

In addition to the direct capital outlays of County funds, other government funds used in capital projects can be a source of moneys for public art:

1. *Federal Department of Housing and Urban Development Community Development Block Grants* have been used to fund the purchase of public art in five neighborhood community centers. Broward County's Neighborhood Improvement Program will likely absorb considerable CDBG funding in the future. Therefore, the Division of Cultural Affairs should maintain a close working relationship with those County agencies directing the NIP. An important outcome of this relationship will be successful local projects that build grassroots appreciation for the Public Art and Design Program.
2. *The Intermodal Surface Transportation Efficiency Act of 1991 (ISTEA)* is an increasingly important source of funding for the improvement of Broward County's transportation infrastructure. *ISTEA* presents new opportunities for local officials to participate in important decisions about transportation programs, planning and enhancements. The overall goal of *ISTEA* is to integrate efficient transportation systems into communities to enhance their livability. *ISTEA* projects extend beyond basic road building, and address issues such as enhancements, bridges, scenic routes, and research, all of which can have a public art and design component.

Potentially important to Broward County's public art and design effort are some of the enhancement categories of *ISTEA*:

- Pedestrian and bicycle facilities;
- Acquisition of scenic easements and scenic or historic sites;
- Scenic highway programs;
- Landscaping and other beautification projects;
- Historic preservation, including the protection and interpretation of an historically significant event, site, or structure;
- Rehabilitation and operation of historic transportation buildings, structures, or facilities;

- Control and removal of outdoor advertising;
- Archeological planning and research.

ISTEA makes possible the inclusion of artists in the conception and design teams for transportation related projects. This opportunity to involve artists in the initial stages of important community projects is a primary goal of the Public Art and Design Program of Broward County.

The Bridge Replacement and Rehabilitation Program of *ISTEA* provides funding for the rehabilitation and replacement of bridges, including painting, structural strengthening, and the application of protective coatings. Projects to improve or protect the aesthetic and historical significance of the many bridges in Broward County could benefit from *ISTEA* funding and the active involvement of the Division of Cultural Affairs' Public Art and Design Program.

Scenic byways, and the art work found along them, can benefit from *ISTEA*. Such funding is in addition to enhancement funds and can pay for planning and designing byways programs, safety improvements, construction of pedestrian and bicycle areas, protecting historic and cultural resources adjacent to the byways, and developing and providing tourist information.

In order to ensure the active and positive involvement of artists and design professionals in *ISTEA* projects in Broward County, Cultural Affairs staff must maintain a close liaison with those other divisions of County government directly responsible for managing these projects.

3. Opportunities exist for *inter-governmental partnerships* between the County and local municipal governments. On a case-by-case basis, municipalities involved in public projects that would benefit from artist or design professional involvement may be willing to work in partnership with the Division of Cultural Affairs. Interviews reveal that both the cities of Fort Lauderdale and Davie would be willing to consider seriously such partnerships. The pooling provisions of the proposed Public Art and Design ordinance will provide a source of funds for "seed money" to encourage other municipalities or governmental agencies in Broward County to undertake public art and design projects.

For example, the City of Fort Lauderdale's Tree Fund might prove to be a source of funding to involve artists in projects designed to maintain and/or replace the tree stock of the city's landscape.

4. *The Visual Arts Program of the National Endowment for the Arts* provides grant funding to commission artists for public art projects. Grants may be used primarily to pay artists to create new works for specific sites or to take part in planning for public art projects. Exemplary collaborative projects that stimulate cooperative solutions by design professionals and visual artists for public spaces are also supported. The Division of Cultural Affairs has an excellent record of competing for NEA grants and should expect to continue receiving significant support, subject to overall funding of the Endowment by the Congress.

PRIVATE FUNDING OPPORTUNITIES

There is little to indicate that contributions from private individuals, corporations or foundations will be an important source of funding for Broward County's Public Art and Design Program.

Private individual and corporate philanthropy in the county is generally directed toward annual operations of the resident arts/cultural organizations. Only if a public art and design project is of sufficient scale and offers appropriate opportunities for donor recognition will there be even the slightest possibility of philanthropic support. Projects directly related to the improvement of the quality of life in a neighborhood might provide sufficient public recognition to attract some corporate funding. It should be noted that the proposed Public Art and Design ordinance provides for pooling of funds. These pooled funds can be used as "seed money" to encourage private developers with highly public projects to engage artists as part of their design teams.

The Public Art and Design Program must have adequate policies and procedures to deal appropriately with gifts of art from private citizens and corporations.

Private foundation resources are limited in south Florida. It is unlikely that any important support will be forthcoming from either the Broward Community Foundation or the John S. and James L. Knight Foundation, the two local foundations noted for their support of arts activity in the area.

The most likely source of non-government funding for the Public Art and Design Program is a some form of impact fee, variance contribution, or "set aside" contribution from developers seeking to build projects in the county. A matching percent contribution from projects exceeding \$1 million might be considered, either in the form of a commitment by the developer to spend at least that amount on project enhancements or a contribution to the County's public art funding pool. The consultant team does not recommend the implementation of this private sector initiative until the proposed program has been successfully implemented and has achieved a level of public acceptance.

PLANNING PARTICIPANTS

Appendix 4-3

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Lisa Turano
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Gail Boysen
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Tobey Archer

Team 3
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Claire Garrett
Richard Medlock

**District 6 — Hollywood,
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Maggie Tomcej
Rick Yasko

Team 2

Harry Belton
Wilhelm Harbans
Raymond Olivero

Team 3

Jose Garcia
George Gadsen
Charles Zidar

Team 4

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Darcy Jones
Albert Riddle
Randy von Bloomberg

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Oscar Vagi

Team 2

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Edith Humphreys
Charles Mills
Bob Wojcik

Team 3

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Claire Garrett
Richard Medlock
Deborah Strelkow

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